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LONDON, SATURDAY, JULY 16, 1889.

LITERATURE

Idylls of the King. By Alfred Tennyson. (Moxon & Co.)

Mr. Tennyson has enriched the world with his best and most artistic work. Since Spenser first sang us away into Elf-land, and the two Chapmans freshened our literature with Homer and Theocritus, no recent poet has made possible for Englishmen the indulgence of such a Midsummer dream as any gentle or simple person may enjoy who goes seaward or lake-ward in the company of these Idylls. No long time ago, writers of mark were ready with metaphysical arguments to establish the impossibility of epic or epical forms succeeding in so realistic a century; and by way of answer, here is a cluster of poems radiating from a mythical centre, and as certainly epical in structure as the parts of the 'Iliad' or the stories of the 'Mabinogion.' We cannot hold that the epic has been supplanted by the novel, or that the office of minstrel or *trouvreur* has ceased, so long as we have a Laureate who need only set himself on a fragment of Silurian or Devonian rock, wave his musical wand, and straightway comes "dancing into his eye the large white plume" of a peerless knight, or the shadow of a lovely lady clad in samite, the cynosure of the court of King Arthur.

It is now nearly thirty years since Alfred Tennyson became a name in English literature. The early poems were as lightly spun as gossamer, and as capricious almost in their tendencies as thistle-down. A hundred of them seemed to have come into the world one morning, and nobody could say whither they would flit before night. They served to indicate the set of the current, as the lilies that drift down the waters of the Panama. They were infinitely sensuous, dreamy, Eastern. To appreciate them it was necessary to invoke the spirit of an ambrosial languor,—to strew one's limbs on a soft lawn,—to watch, but not consciously, the glimmer of the light, and fade away into an æsthetic Nirwana. Then the tide of time flowed back with us, and floated our shallow away, between gardenized banks and braided blooms, into a moonlit canal,—where, dropping a silver anchor, we spied trancedly a girl, "with argent-lidded eyes" and "lashes like to rays of darkness."—When that phantom had passed, a bevy of little syrens came up out of the Mediterranean foam, and sang musically upon the uselessness of navigation. Then we had an immortal vision of forlorn CEnone, with her roseless cheek,—of Paris, "the beautiful, evil-hearted,"—of Aphrodite, fresh as the foam,—and queenly Here, at the touch of whose feet "the crocus brake like fire." To sumptuous colour and picture every poem tended. More than any preceding poet, Mr. Tennyson seemed to have written express designs for painters. Palaces of Art, glowing tropical landscapes, representations of gorgeous flowers and fruit, princely gems and jewels in abundance were introduced to give lusciousness and splendour to the earlier poems. A reader longed, not unreasonably, for less brilliance and more legitimate effect,—less of pictorial trick and art, closer observation of Nature,—less of the park, and the lawn, and the boudoir,—of the furniture of man's world, of his surroundings, dress, and person, and a wider analysis of his wants, doubts, aspirations,—a survey, in fact, of the vast world of love, honour, fear, grief, pity, shame.

With the exception of the 'In Memoriam,' which leaves nothing to be desired, either in

its scheme or execution, Mr. Tennyson hitherto has not dealt with the springs of human action, or displayed character analytically or dramatically. That subtle discrimination which gives truth, and that calm, masterful control of style which imparts power to the drama and the epic, Mr. Tennyson appeared unwilling to attain by any verbal sacrifice. His strong sensuous nature inclined him to the blandishments of light and colour, and sweet musical sound. The glimmer of sunlight, the drooping indolence of summer, the flutter of leaves and wings, and the many twinklings of the waters were to him motives irresistible. The cool plash of the mill-wheel, the gloom of the weir, the trout leaping in the brook, and the still lanes luxuriant with May, suggested the figure of a simple girl, a love-making, and a wedding. The study of light on a green sward gave us 'The Gardener's Daughter'; and to the murmurs of the forest oak, with its roots deep in moss and fern, rose up the thought of Olivia, "musically knit, and light upon the grass." Men and women Mr. Tennyson invariably subordinated to the world of things,—moving them only, or colouring, or picturing them circumstantially in connexion with trees, rocks, lakes, parks, woods, lawns, graves, ruins, deserted halls and granges. All his pictures charmed the eye and voluptuously wrought upon the senses. The refrain of his songs was the soul of languid love and tenderness. From beds of violets and daffodils they came, breathing Oriental odour and splendour. He surprised us with external glimpses into the world of Knighthood, wondrous echoes of the horns of Elf-land, flashes of mystic swords, the chill clash and ring of armour. With the brightness of Giorgione he painted for us Lancelot *cap-à-pie*, "the gown of grass-green silk" dainty Queen Guinevere wore, and the cream-white mule on which she caracolled away through the April sun and shade. By the light of a weird wintry moon he led us musically down "by zig-zag paths and pointed juts of rock," by ruined shrines, to "the shining level of the lake," where the barge, "dark as a funeral scarf," waited to waft away wounded King Arthur. Of outward beauty there is abundance; of that calm, passionless kind which is statuesque rather than pictorial, there was none in the preceding poems. What those fearless knights and winsome ladies were in action,—how they loved, wrangled, intrigued, loved again, and obeyed,—what sturdy blows and buffets they dealt,—what valorous deeds they galloped over moor and crag in quest of,—what a noble presence they had,—how good and leal, and yet how sad at heart they were. All that the most ancient and famous History of Prince Arthur and his valiant knights reveals—"the chivalrye, curtosye, humanyte, frendlynnesse, hardynesse, love, frendshyp, cowardyse, murdre, hate, vertue, synne" of the time—Mr. Tennyson has hitherto forborne to touch. Attractive as the old material was, even in the pure eyes of Milton, there was much of it which, in a fastidious age like the present, required tender and delicate handling. It required, like the first edition, "to be newly refined" if it were "to be published for the delight and profit of the reader." Quaint old Caxton alleged, as one of the reasons why he did not print the achievements of the noble King Arthur, "that dyvors men hold oppynyon that there was no such Arthur, and that alle suche bookes as ben mead of hym, ben but fayned and fables, because that some cronycles make of hym no mencyon, ne remember hym noothisynge, ne of his knyghtes." The folly and blindness of such sceptics, if any of their de-

scendants chance to be alive now, we shall not attempt to arrest. As old Caxton tells us, and all antiquarians know, there is monumental evidence enough from the Land's End to the Pentland Hills of the reign and glories of King Arthur. He has bequeathed his name to many a noble rock and crag. There are rugged tracks of him in Wiltshire and Devon and Cornwall,—there is a castle of his (at this time sadly out of repair) which any sceptical person who has time may visit this summer in Yorkshire,—at Penrith he has a tilting ground,—and, as everybody knows, near to Holyrood is his "Seat." If more be required, there is the Round Table at Winchester,—there was in Leland's time the skull of Sir Gawaine shown to the curious at Dover,—there is Caerleon on the Usk, beautiful enough for him and his shadowy knights on a still night to hold court in, and "in many other places, many other things." Though Lancelot's sword is rust, and Sir Gawaine's bones are dust, we have faith in the Round Table and in King Arthur.

With the old mass of Arthurian legend Mr. Tennyson has dealt as Homer did with the myths of the classic time. He has subdued and harmonized them to system and dramatic law. He has given us a true ideal of the chivalric time when love, courtesy and magnanimous loyalty flourished—when national honour and patriotism were not mere idle words, but central facts in the minds of the gentlemen of England. Just as Homer carried us over the hills and down the dales of early Hellas, so our English poet bears us to the pleasant rocks and glens of our wave-washed island, gives us sight of lichenized rock and moor, and grey tarn, of grass-grown castle-courts, and giant hill-towers, whence we look down on Welsh or English shires, spy fair havens and shipping, green vales and flat meadows. These scenic touches are given allusively, and do not interrupt the course of each poem.

Lancelot is the Achilles of the group, and Queen Guinevere the Helen, and round him and his hapless love Enid and Elaine revolve as subsidiary lights. Far the most perfect in plan and intention is the first idyll. Indeed, for its pathos, it reminds us of one of Chaucer's tales, though its æsthetic beauty and the skill displayed in it are of a higher order. Prince Geraint (a name famous in British story), in his wrath against a catiff knight who refused to tell the Queen his name, had followed through "grassy glade and valley," until he came upon a little town under a fair ridge. Riding wearily up the long street, he enters the castle court:—

His charger trampling many a prickly star
Of sprouted thistle on the broken stones.
He look'd and saw that all was ruinous.
Here stood a shattered archway plumed with fern;
And here had fall'n a great part of a tower.
While, like a crag that tumbles from the cliff,
And like a crag was gay with wilding flowers:
And high above a piece of turret stair,
Worn by the feet that now were silent, wound
Bare to the sun, and monstrous ivy-stems
Claspt the gray walls with hairy-fibred arms,
And suck'd the joining of the stones, and look'd
A knot, beneath, of snakes, aloft, a grove.

And while he waited in the castle court,
The voice of Enid, Yniol's daughter, rang
Clear thro' the open casement of the Hall,
Singing; and as the sweet voice of a bird,
Heard by the lander in a lonely isle,
Moves him to think what kind of bird it is
That sings so delicately clear, and make
Conjecture of the plumage and the form;
So the sweet voice of Enid moved Geraint;
And made him like a man abroad at morn
When first the liquid note beloved of men
Comes flying over many a windy wave
To Britain, and in April suddenly
Breaks from a coppice gemm'd with green and red,
And he suspends his converse with a friend,
Or it may be the labour of his hands,
To think or say, "there is the nightingale."
So fared it with Geraint, who thought and said,
"Here, by God's grace, is the one voice for me."

Entering "over a mount of newly-fallen stones; the dusky-raftered, many-cobweb'd hall," Enid is seen, "like a blossom vermeil white." Though in faded silk, the knight loves her, marking how "sweet and serviceable" she is. Nay, the custom of the heroic time is for the daughter of the house to take the knight's horse to stall, and give him corn; and then to bring cakes and wine, so that the guest may be merry. So prettily Enid does this service, that Geraint has a longing "to stoop and kiss the tender little thumb that crost the trencher." When this human weakness touches the knight, the poet tells us that wine had made summer in Geraint's veins; and hearing that on the morrow a tournament was to be held, he determined to lay lance in rest for Enid. The love-making is thus exquisitely told:—

Then, howsoever patient, Yniol's heart
Danced in his bosom, seeing better days.
And looking round he saw not Enid there,
(Who hearing her own name had slipt away)
But that old dame, to whom full tenderly
And fondling all her hand in his he said,
"Mother, a maiden is a tender thing,
And best by her that bore her understood.
Go thou to rest, but ere thou go to rest
Tell her, and prove her heart toward the Prince."

So spake the kindly-hearted Earl, and she
With frequent smile and nod departing found,
Half darsay'd as to her rest, the girl:
Whom first she kiss'd on either cheek, and then
On either shining shoulder laid a hand,
And kept her off and gazed upon her face.
And told her all their converse in the hall,
Proving her heart: but never light and shade
Cours'd one another more on open ground.
Beneath a troubled heaven, then red and pale
Across the face of Enid hearing her;
While slowly falling as a scale that falls,
When weight is added only grain by grain,
Sank her sweet head upon her gentle breast;
Nor did she lift an eye nor speak a word,
Rapt in the fear and in the wonder of it;
So moving without answer to her rest,
She found no rest, and ever fall'd to draw
The quiet night into her blood, but lay
Contemplating her own unworthiness;
And when the pale and bloodless east began
To quicken to the sun, arose, and raised
Her mother too, and hand in hand they moved
Down to the meadow where the jousts were held,
And waited there for Yniol and Geraint.

Before Geraint, "the sparrow-hawk," Enid's cousin, bites the dust; and the maiden puts on her faded silk, and follows, like an obedient bride, the knight to King Arthur's court at Caerleon. Queen Guinevere is a wicked woman, and the pure knight fears lest her shadow may fall on his wife. He takes Enid from Court; and by-and-by a distrust grows up, from words of Enid's, overheard in sleep—a distrust thus softly touched:—

But when the Prince had brought his errant eyes
Home from the rock, sideways he let them glance
At Enid, where she droop'd: his own false doom,
That shadow of mistrust should never cross
Betwixt them, came upon him, and he sigh'd;
Then with another humorous rum remark'd
The lusty mowers labouring dinnerless,
And watch'd the sun blaze on the turning scythe,
And after nodded sleepily in the heat.
But she, remembering her old ruin'd hall,
And all the windy clamour of the daws
About her hollow turret, pluck'd the grass
There growing longest by the meadow's edge,
And into many a listless annulet,
Now over, now beneath her marriage ring,
Wove and unwove it, till the boy return'd
And told them of a chamber, and they went;
Where, after saying to her, "If you will,
Call for the woman of the house," to which
She answer'd, "Thanks, my lord," the two remain'd
Apart by all the chamber's width, and mute
As creatures voiceless thro' the fault of birth,
Or two wild men supporters of a shield,
Painted, who stare at open space, nor glance
The one at other, parted by the shield.

Enid had a suitor in old years; and, strangely enough, he is the lord of the place. He enters "femininely fair and dissolutely pale." The dramatic passage which follows is the gem of the poem:—

And wine and food were brought, and Earl Limours
Drank till he jested with all ease, and told
Free tales, and took the word and play'd upon it,
And made it of two colours; for his talk,
When wine and free companions kindled him,
Was wont to glance and sparkle like a gem

Of fifty facets; thus he moved the Prince
To laughter and his comrades to applause.
Then, when the Prince was merry ask'd Limours,
"Your leave, my lord, to cross the room, and speak
To your good damsel there who sits apart,
And seems so lonely?" "My free leave," he said;
"Get her to speak: she does not speak to me."
Then rose Limours and looking at his feet,
Like him who tries the bridge he fears may fall,
Crost and came near, lifted adoring eyes,
Bow'd at her side and utter'd whisperingly:

"Enid, the pilot star of my lone life,
Enid my early and my only love,
Enid the loss of whom has turned me wild—
What chance is this? how is it I see you here?
You are in my power at last, are in my power.
Yet fear me not: I call mine own self wild,
But keep a touch of sweet civility
Here in the heart of waste and wilderness.
I thought, but that your father came between,
In former days you saw me favourably.
And if it were so do not keep it back:
Make me a little happier: let me know it:
Owe you me nothing for a life half-lost?
Yea, yea, the whole dear debt of all you are.
And, Enid, you and he, I see it with joy—
You sit apart, you do not speak to him,
You come with no attendance, page or maid,
To serve you—does he love you as of old?
For, call it lovers' quarrels, yet I know
Tho' men may bicker with the things they love,
They would not make them laughable in all eyes,
Not while they loved them; and your wretched dress,
A wretched insult on you, dumbly speaks
Your story, that this man loves you no more.
Your beauty is no beauty to him now:
A common chance—right well I know it—pall'd—
For I know men: nor will you win him back,
For the man's love once gone never returns.
But here is one who loves you as of old;
With more exceeding passion than of old:
Good, speak the word: my followers ring him round:
He sits unarm'd; I hold a finger up:
They understand: no; I do not mean blood:
Nor need you look so scared at what I say:
My malice is no deeper than a moat,
No stronger than a wall: there is the keep:
He shall not cross us more: speak but the word:
Or speak it not; but then by Him that made me
The one true lover which you ever had,
I will make use of all the power I have.
O pardon me! the madness of that hour,
When first I parted from you, moves me yet."

By the side of this picture we place another,
—Geraint riding home with his wife after a
battle:—

But as a man to whom a dreadful loss
Falls in a far land and he knows it not,
But coming back he learns it, and the loss
So pains him that he sickens nigh to death:
So fared it with Geraint, who being prick'd
In combat with the follower of Limours,
Bled underneath his armour secretly.
And so rode on, not told of his wife
What aill'd him, hardly knowing it himself,
Till his eye darken'd and his helmet wag'd;
And at a sudden swerving of the road,
Tho' happily down on a bank of grass,
The Prince, without a word, from his horse fell.

And Enid heard the clashing of his fall,
Suddenly came, and at his side all pale
Dismounting, loosed the fastenings of his arms,
Nor let her true hand falter, nor blue eye
Moisten, till she had lighted on his wound,
And tearing off her veil of faded silk
Had bared her forehead to the blistering sun,
And swathed the hurt that drain'd his dear lord's life.
Then after all was done that hand could do,
She rested, and her desolation came
Upon her, and she wept beside the way.

And many past, but none regarded her,
For in that realm of lawless turbulence,
A woman weeping for her murder'd mate
Was cared as much for as a summer shower:
One took him for a victim of Earl Doorn,
Nor dared to waste a perilous pity on him:
Another hurrying past, a man-at-arms,
Rode on a mission to the bandit Earl;
Half whistling and half singing a coarse song,
He drove the dust against her veiled eyes:
Another, flying from the wrath of Doorn
Before an ever-fancied arrow, made
The long way smoke beneath him in his fear;
At which her palfrey whinnying lifted heel,
And scour'd into the coppices and was lost,
While the great charger stood, grieved like a man.

A bandit carries off Enid, which affords an opportunity for a powerful description of a robber's hall. Geraint reappears, Enid is rescued, and the end is, without weeping, a return into Love's Paradise.

For statuesque effect, the two legends, 'Vivien' and 'Guinevere,' are especially remarkable. In each there are but two prominent figures. These stand out,—sometimes like objects of rare and splendid sculpture,

statues chiselled by a master in his art, and exhibited by one who is exceedingly cunning in the disposition of light and shade. Anon, these figures resemble bas-reliefs, of matchless beauty still, but with accessories about them that attract a willing eye and touch a feeling heart. Occasionally, the craft is that of the medallist. Within a circumscribed limit there is a whole world of magic beauty,—minute, but clearly visible. To these succeed acres of canvas covered gloriously by lovely landscape, and by woods whose pillar-trees are of silver or of gold, according as they are kissed by the moon or shone upon by the sun. Inimitable as this painting is, the human figures are still the chief attraction. The scenery, gorgeous or gloomy, as it may be, is glanced at, indeed, with admiration; but we turn from it to gaze upon the human figures who move therein,—following the story of their passions, their glorious errors, their sublime virtues—becoming sensible of active partizanship, as we are admitted to the secrets of each,—weeping with the weeper, warming under the influences of the great of soul, and smiling, perhaps sometimes fearing, as scenes and incidents pass before us, glowing with tenderness or passion, both equally under the control of the pure and refined master who wrought the magic, and lost not sight of a healthy moral.

We will not damage the reader's interest in 'Vivien' by revealing to him the secret of the story or the instruction conveyed in the moral. We will content ourselves with remarking that if the young will read it with sunny smiles, old gentlemen may peruse it with an immense amount of profitable edification. Something of this may suggest itself to those who look on the pretty picture below:—

The wily Vivien stole from Arthur's court:
She hated all the knights, and heard in thought
Their lavish comment when her name was named.
For once, when Arthur walking all alone,
Vext at a rumour rise about the Queen,
Had met her, Vivien, being greeted fair,
Would fain have wrought upon his cloudy mood
With reverent eyes mock-loyal shaken voice,
And flutter'd adoration, and at last
With dark sweet hints of some who prized him more
Than who should prize him most; at which the King
Had gazed upon her blankly and gone by:
But one had watch'd and had not held his peace:
It made the laughter of an afternoon
That Vivien should attempt the blameless King.
And after that, she set herself to gain
Him, the most famous man of all those times,
Merlin, who knew the range of all their arts,
Had built the King his havens, ships, and halls,
Was also Bard, and knew the starry heavens:
The people called him Wizard: whom at first
She played about with slight and sprightly talk,
And vivid smiles, and faintly-venom'd points
Of slander, glancing here and grazing there;
And yielding to his kinder moods, the Seer
Would watch her at her petulance, and play,
E'en when they seem'd unlovable, and laugh
As those that watch a kitten: thus he grew
Tolerant of what he half disdain'd, and she,
Perceiving that she was but half disdain'd,
Began to break her sports with graver fits,
Turn red or pale, would often when they met
Sigh fully, or all-silent gaze upon him
With such a fixt devotion, that the old man,
Tho' doubtful, felt the flattery, and at times
Would flatter his own wish in age for love,
And half believe her true: for thus at times
He waver'd; but that other clung to him,
Firm in her will, and so the seasons went.

And, again, this ill-matched yet graceful
pair:—

There lay she all her length and kiss'd his feet,
As if in deepest reverence and in love,
A twist of gold was round her hair; a robe
Of samite without price, that more exprest
Than hid her, clung about her lissome limbs,
In colour like the satin-shining palm
On sawlows in the windy gleams of March:
And while she kiss'd them crying, "Trample me,
Dear feet, that I have follow'd thro' the world,
And I will pay you worship: tread me down
And I will kiss you for it," he was mute:
So dark a forethought roll'd about his brain,
As on a dull day in an Ocean cave
The blind wave feeling round his long sea-hall
In silence: wherefore, when she lifted up
A face of sad appeal, and spake and said,
"O Merlin, do you love me?" and again,

"O Merlin, do you love me?" and once more,
 "Great Master, do you love me!" he was mute.
 And lissome Vivien, holding by his heel,
 Withed towards him, slid up his knee and sat,
 Behind his ankle twined her hollow feet
 Curved about him, and letting her left hand
 Cling like a snake, and letting her left hand
 Droop from his mighty shoulder, as a leaf,
 Made with her right a comb of pearl to part
 The lists of such a beard as youth gone out
 Had left in ashes: then he spoke and said
 Not looking at her, "who are wise in love
 Love most, say least."

And this lithesome lady can sing her love-
 lays sweetly. Here is music in this shell:—

"In Love, if Love be Love, if Love be curs,
 Faith and unfaith can ne'er be equal powers:
 Unfaith in aught is want of faith in all."

"It is the little rift within the lute,
 That by and by will make the music mute,
 And ever widening slowly silence all."

"The little rift within the lute's lute,
 Or little pitted scum in garner'd fruit,
 That rotting inward slowly moulders all."

"It is not worth the keeping: let it go:
 But shall it? answer, darling, answer, no.
 And trust me not at all or in all."

The legend told in guerdon for this rhyme,
 with its after-scene, is well worth the telling,
 too:—

"There lived a king in the most Eastern East,
 Less old than I, yet older, for my blood
 Hath earnest in it of far springs to be.
 A tawny pirate anchor'd in his port,
 Whose bark had plunder'd twenty nameless isles;
 And passing one, at the high peep of dawn,
 He saw two cities in a thousand boats,
 All fighting for a woman on the sea.
 And pushing his black craft among them all,
 He lightly scatter'd theirs and brought her off,
 With loss of half his people arrow-slain:
 A maid so smooth, so white, so wonderful,
 They said a light came from her when she moved:
 And since the pirate would not yield her up,
 The King impaled him for his piracy;
 Then made her Queen: but those isle-nurtur'd eyes
 Waged such unwilling tho' successful war
 On all the youth, they sicken'd: counsils thinn'd,
 And armies waned, for magnet-like she drew
 The rustiest iron of old fighters' hearts;
 And beasts themselves would worship: camels knelt
 Unbidden, and the brutes of mountain back
 That carry kings in castles, bow'd black knees
 Of homage, ringing with their serpent hands,
 To make her smile, her golden ankle-bells.
 What wonder, being jealous, that he sent
 His horns of proclamation out thro' all
 The hundred under-kingdoms that he sway'd
 To find a wizard who might teach the King
 Some charm, which being wrought upon the Queen
 Might keep her all his own: to such a one
 He promised more than ever king has given,
 A league of mountain full of golden mines,
 A province with a hundred miles of coast,
 A palace and a princess, all for him:
 But on all those who tried and fail'd, the King
 Pronounced a dismal sentence, meaning by it
 To keep the list low and pretenders back,
 Or like a king, not to be tried with—
 Their heads should moulder on the city gates.
 And many tried and fail'd, because the charm
 Of nature in her overbore their own:
 And many a wizard brow bleach'd on the walls:
 And many weeks a troop of carrion crows
 Hung like a cloud above the gateway towers."

And Vivien breaking in upon him, said:
 "I sit and gather honey: yet, methinks,
 Your tongue has tript a little: ask yourself,
 The lady never made unwill'ing war
 With those fine eyes: she had her pleasure in it,
 And made her good man jealous with good cause.
 And lived there neither dame nor damsel then
 Wroth at a lover's loss? were all as tame,
 I mean, as noble, as their Queen was fair?
 Not one to flirt a venom at her eyes,
 Or pinch a murderous dust into her drink,
 Or make her paler with a poison'd rose?
 Well, those were not our days: but did they find
 A wizard? Tell me, was he like to thee?"

She ceased, and made her lithe arm round his neck
 Tighten, and then drew back, and let her eyes
 Speak for her, glowing on him, like a bride's
 On her new lord, her own, the first of men.

King Arthur himself is never seen, or his
 voice heard, but the seer and the hearer seem
 the better for his healthy and gracious presence.
 But there was an angry woman once, who, more
 wicked than that hapless Guinevere, who,—

Of human frailty construed mild,
 Look'd upon Lancelot and smil'd.

—And this light-of-heart looked upon the
 king, offering herself to that "stainless gen-
 tleman" as his best and perfect consoler for the
 faithlessness of his queen. On this sparkling

picture of solace, the pure and unaffected
 Arthur simply looked blankly, and passed on.
 We know of old what the *aperte injuria fornice*
 could effect; but it was never better illus-
 trated than in the description given of this
 blameless king, by the lady whose too-ready
 affection he could not understand, and did not
 choose to try to comprehend. She is asked
 what word of loyal praise she might have "for
 Arthur, blameless king and stainless man":—

She answer'd with a low and chuckling laugh:
 "Him? is he man at all, who knows and winks?
 Sees what his fair bride is and does, and winks?
 By which the good king means to blind himself,
 And blinds himself and all the Table Round
 To all the foulness that they work. Myself
 Could call him (were it not for womanhood)
 The pretty, popular name such manhood earns,
 Could call him the main cause of all their crime;
 Yea, were he not crown'd king, coward, and fool."

But Wisdom has grand comment on your
 slanderer:—

"Nine tithes of times
 Face-flatterers and backbiters are the same.
 And they, sweet soul, that most impute a crime
 Are pronest to it, and impute themselves,
 Wanting the mental range; or low desire
 Not to feel low makes them level all:
 Yea, they would pare the mountain to the plain,
 To leave an equal baseness; and in this
 Are harklets like the crowd, that if they find
 Some stain or blemish in a name of note,
 Not grieving that their greatest are so small,
 Inflate themselves with some insane delight,
 And judge all nature from her feet of clay,
 Without the will to lift their eyes, and see
 Her godlike head crown'd with spiritual fire,
 And touching other worlds. I am weary of her."

In "Guinevere" the power of the poet is, per-
 haps, after all, at its greatest, for erring as was
 the otherwise matchless Queen, there is secured for
 her a gushing fountain of human pity and
 sympathy,—so peculiar was her temptation, so
 great her unfeigned repentance, so perfect—not
 the reparation, for of that there could be none
 at all, but the humility with which she bore
 the burden of her penalty. When—

—even the clear face of the guileless King,
 And truthful courtesies of household life,
 Became her bane.

Guinevere grew fearful:—

And at last she said,
 "O Lancelot, get thee hence to this own land,
 For if thou tarry we shall meet again,
 And if we meet again, some evil chance
 Will make the smouldering scandal break and blaze
 Before the people, and our lord the King."
 And Lancelot ever promised, but remain'd,
 And still they met and met. Again she said,
 "O Lancelot, if thou love me get thee hence."
 And then they were agreed upon a night
 (When the good King should not be there) to meet
 And part for ever. Passion-pale they met
 And greeted: hands in hands, and eye to eye,
 Low on the border of her couch they sat
 Stammering and starting: it was their last hour,
 A madness of farewells.

To this erring Queen, too, in her convent-
 refuge at Almesbury, comes the familiar warn-
 ing to royal offenders—"too late." But to
 Guinevere it comes in triplets, sung by a little
 novice-maid, who looks on the unknown lady
 with much love:—

"Late, late, so late! and dark the night and chill!
 Late, late, so late! but we can enter still.
 Too late, too late! ye cannot enter now."

"No light had we: for that we do repent;
 And learning this, the bridegroom will relent.
 Too late, too late! ye cannot enter now."

"No light: so late! and dark the night!
 O let us in, that we may find the light!
 Too late, too late! ye cannot enter now."

"Have we not heard the bridegroom is so sweet?
 O let us in, tho' late, to kiss his feet!
 No, no, too late! ye cannot enter now."

In the little maid, one of those figures which
 stand not out in high relief beside the statu-
 esque representations of Guinevere and Arthur,
 but which, in this case especially, is exquisitely
 indicated—there is much wisdom. It is clear
 that if she only live long enough, she will be
 heard of,—grave lady Abbess over a queendom
 of warmly-loving nuns:—

"Ah sweet lady, the King's grief
 For his own self, and his own Queen, and realm,

Must needs be thrice as great as any of ours.
 For me, I thank the saints, I am not great.
 For if there ever come a grief to me
 I cry my cry in silence, and have done:
 None knows it, and my tears have brought me good:
 But even were the griefs of little ones
 As great as those of great ones, yet this grief
 Is added to the griefs the great must bear,
 That however much they may desire
 Silence, they cannot weep behind a cloud;
 As even here they talk at Almesbury
 About the good King and his wicked Queen,
 And were I such a King with such a Queen,
 Well might I wish to veil her wickedness,
 But were I such a King, it could not be."

And, once more, as a sample of the art lavished
 upon less important objects than the principal
 figures in the legend, look through the chink
 of light by which a wondrous world of fairy
 may be seen. The water-nymphs whose white
 arms' held the chill Ulysses,—the scenes of
 sculptured story on an antique vase, seem dim
 by the side of these glories. The poets and
 the painters of the unseen, belief in which is
 a painful joy, never sang more tunelessly or
 limned more exquisitely than in this scene,
 showing how the supernatural world took part
 in the nuptials of Arthur and Guinevere:—

"Yea, but I know: the land was full of signs
 And wonders ere the coming of the Queen.
 So said my father, and himself was knight
 Of the great Table—at the founding of it;
 And rode thereto from Lynnesse, and he said
 That as he rode, an hour or maybe twain
 After the sunset, down the coast, he heard
 Strange music, and he paused and turning—there,
 All down the lonely coast of Lynnesse,
 Each with a beacon-star upon his head,
 And with a wild sea-light about his feet,
 He saw them—headland after headland flame
 Far on into the rich heart of the west:
 And in the light the white mermen swam,
 And strong man-breasted things stood from the sea,
 And sent a deep sea-voice thro' all the land,
 To which the little elves of chaasm and cleft
 Made answer, sounding like a distant horn.
 So said my father—yes, and furthermore,
 Next morning, while he past the dim-lit woods,
 Himself beheld three spirits mad with joy
 Come dashing down on a tall wayside flower,
 That shook beneath them, as the thistle shakes
 When three gray linnets wrangle for the seed:
 And still at evenings on before his horse
 The flickering fairy-circle wheel'd and broke
 Flying, and link'd again, and wheel'd and broke
 Flying, for all the land was full of life.
 And when at last he came to Camelot,
 A wreath of airy dancers hand-in-hand
 Swung round the lighted lantern of the hall;
 And in the hall itself was such a feast
 As never man had dream'd of; for every knight
 Had whatsoever meat he long'd for served
 By hands unseen; and even as he said
 Down in the cellars merry bloated things
 Shoulder'd the spigot, straddling on the butts
 While the wine ran: so glad were spirits and men
 Before the coming of the sinful Queen."

At such a scene, who is not disposed to break
 out into that glorious French lay—"Non;
 tous les Dieux ne sont pas partis"?

Extremely grand is the scene in the convent
 after King Arthur has discovered Queen Guine-
 vere's guilt, and he stoops over her, so that she
 "felt the King's breath wander o'er her
 neck."

We give the conclusion of the speech:—

"How sad it were for Arthur, should he live,
 To sit once more within his lonely hall,
 And miss the wonted number of my knights,
 And miss to hear high talk of noble deeds
 As in the golden days before thy sin.
 For which of us, who might be left, could speak
 Of the pure heart, nor seem to glance at thee?
 And in thy bowers of Camelot or of Usk
 Thy shadow still would glide from room to room,
 And I should evermore be vex'd with thee
 In hanging robe or vacant ornament,
 Or ghostly footfall echoing on the stair.
 For think not, tho' thou would'st not love thy lord,
 Thy lord has wholly lost his love for thee.
 I am not made of so slight elements.
 Yet must I leave thee, woman, to thy shame.
 I hold that man the worst of public foes
 Who either for his own or children's sake,
 To save his blood from scandal, lets the wife
 Whom he knows false, abide and rule the house:
 For being thro' his cowardice allow'd
 Her station, taken everywhere for pure,
 She like a new disease, unknown to men,
 Creeps, no precaution used, among the crowd,
 Makes wicked lightnings of her eyes, and saps
 The fealty of our friends, and stirs the pulse
 With devil's leaps, and poisons half the young.
 Worst of the worst were that man he that reigns!

Better the King's waste hearth and aching heart
Than thou rearest in thy place of light,
The mockery of my people, and their bane."

Thus far we have unveiled the story of one of the four great songs here sung, and given echoes of the music of two others. We therefore leave our readers to make their own acquaintance with the heroine of the remaining story, 'Elaine, the Lily-Maid of Astolat,'—save what they may learn, from one sweep of the lyre, in the song of 'Love and Death':—

"Sweet is true love tho' given in vain, in vain;
And sweet is death who puts an end to pain:
I know not which is sweeter, no, not I.

"Love, art thou sweet? then bitter death must be:
Love, thou art bitter; sweet is death to me.
O Love, if death be sweeter, let me die.

"Sweet love, that seems not made to fade away,
Sweet death, that seems to make us loveless clay,
I know not which is sweeter, no, not I.

"I fain would follow love, if that could be;
I needs must follow death, who calls for me;
Call and I follow, I follow! let me die."

Criticism is but dull music after such minstrelsy as we find here; and therefore of the former we will add nothing more, except to cordially recommend this roll of song to all true hearts, and to paraphrase a line in 'Elaine,' by saying to the public,—

— Whether they read or not,
A diamond is a diamond—

and this one especially of the finest water.

Tobacco: its History and Associations, including an Account of the Plant and its Manufacture, with its Modes of Use in all Ages and Countries.
By F. W. Fairholt. (Chapman & Hall.)

Nor many months since, a *gamin de Paris*, not above half-a-dozen years of age, entered one of those shops which deal in sweet temptations to the youthful palate, and proceeded to negotiate a purchase. The luxuries were above his means of attainment, and the little lad, disappointed of *bombons*, bought a pipe and tobacco, and went on his way, smoking. Unconsciously, he exhibited therein one of the uses of the plant. He found in it consolation for his disappointment; his irritation was calmed, and his sorrow was veiled by the smoke of oblivion.

How the weed has been abused is familiar to most persons,—except smokers and snuff-takers. Perhaps it was most abused by Queen Caroline, the wife of George the Second. Her Majesty was unreasonably fond of melon; but she cared not a fig for the pleasant fruit, unless she could eat it plentifully besprinkled with titillating Spanish snuff!

Used or abused, tobacco has stood its ground. Almost entirely useless as it is, in most cases, it has rendered itself to thousands a prime necessary of life. The most terrible despots have fulminated innocuously against the leaf and the powder. Pope Urban could crush the Jansenists, but the smokers and snuff-takers laughed at his threats of excommunication. The Sultan Amurath fulminated more furiously still against the plant and its patrons. The sons of Islam smoked on,—and with the bow-string round their necks puffed out a last defiant *Allah Akbar!*

What the Sultan Amurath was wont to do with regard to smoking, the French physicians were accustomed to do with respect to snuff-takers. They publicly lectured against the powder to attentive and half-convicted assemblies; but,—when their brain became dull and their memories imperfect, and the lecturers unconsciously took out their boxes, dipping therein the finger and thumb, and applying the stimulating pinch to their eager nostril, the whole audience burst into a roar of laughter, and every man who could, immediately followed the practice rather than the precept placed before him.

Numberless are the treatises devoted to the history of this singular plant and to anecdotes connected with it. Mr. Fairholt has added a volume to its many predecessors, and goes gossipingly through the story of tobacco and the three centuries of possession which it has held since certain Europeans first beheld a few American savages "enjoying a pipe." That original pipe was called a *Tobago*,—a Carribean name which Columbus subsequently gave to the island so called, because he thought it resembled the Y-shaped instrument by means of which the savages, as he thought, perfumed themselves. The herb used had different names; probably, in the *Tobago*, different sorts of herbs were smoked in various countries. There is even some suspicion that there were smokers in England before the great admiral discovered America,—and that the monks, especially those who lived in the unhealthy neighbourhood of marshes, were in the habit of smoking "colt's-foot," in order to keep the bad air from their vigorous stomachs. The latter herb, in more recent times, was often mixed with the Indian weed, by way of adulteration; and, indeed, there are still provincial smokers who maintain that colt's-foot is more agreeable and more useful to smoke than tobacco itself. It is even now offered to the patrons of the pipe at the herb-stalls in the London suburbs.

It is probably true that colt's-foot and similar herbs were commonly "smoked" for special sanitary and not for luxurious purposes. Tobacco alone has been ordinarily taken for the mere pleasure of inhaling and exhaling it. Some smokers confess to little weaknesses which require the application of a pipe or cigar as a calmer or sedative. John Wesley vigorously opposed even this sort of application. One of his own "preachers," much addicted to tobacco, was compelled by the great "leader" to promise never to smoke a single pipe again. The next time Wesley entered the preacher's room the delinquent was calmly smoking two pipes at once!

The founder of the Methodists even insisted that tobacco meant dissipation: in which opinion he was decidedly wrong. Gravity, perhaps, predominates where there is smoking; but it is a gravity which may unite itself with gaiety. A group of smokers gravely gay or gaily grave cannot be said to be more inconsistent or absurd than a room full of waltzers whirling round to Strauss's adaptation of the 'Miserere' of Verdi.

Snuff-taking, indeed, is, generally speaking, a more serious and solemn affair than smoking. It was certainly most in fashion when our habits were most stiff and our customs most formal. It gave delight to the universal steady and unsteady public alike; and it created large fortunes for half-a-dozen eminent houses of venders, at least. After Queen Charlotte died, and the fashion of snuff-taking went finally out, the fortunes of those half-dozen houses trembled in the balance. The terrors of the proprietors were calmed by the cigar mania which arose, and the fortunes, diminishing for a time, began again to increase. Rundell & Bridge, indeed, and others, experienced a permanent diminution of profits in the department of snuff-boxes,—so long the favourite gift of kings to ambassadors and of anxious nephews to ancient aunts; but then arose the happy and lucrative idea of "testimonials." It became the vogue, and it continues to be so, to terrify everybody into giving a piece of plate to somebody; and the gold and silver smiths continued to be able to keep country-houses, men-cooks, and well-cushioned pews for miserable sinners, as before.

There is one phase of the snuff-box trade that is not generally known. We allude to the presentations made by sovereigns to the diplomatic gentry. The regular gift was a box with a portrait of the august donor, surrounded by diamonds. The order used to be forwarded from Buckingham or Carlton House to Rundell & Bridge, to supply such a souvenir. The goldsmiths forwarded one accordingly, which the King or Prince graciously placed in the hands of the recipient. The latter, on withdrawing from "the presence," bade his coachman drive to Ludgate Hill, where he placed the same box in the hands of the makers, who gave him for the pretty, but not much-coveted, ware a modest but acceptable sum. The box did duty again at the next presentation, was charged for as a new one, and again found its way back to, and was bought by, the makers. The process was an understood thing, and nobody complaining, everybody was satisfied.

But we are straying away from Mr. Fairholt's book, which is rather a collection of materials than history; but by good arrangement of those materials, with little or no original matter, may serve for history—particularly with the pleasant addition of such illustrations as the compiler has included within his volume. Here is a whiff or two from the well-filled pipe:—

"Of literary men Goethe hated tobacco, a very extraordinary thing for a German to do. Heinrich Heine had the same dislike. Of French litterateurs Balzac, Victor Hugo, and Dumas, did not smoke; but the smokers are Alfred de Musset, Eugene Sue, Merimee, Paul de St. Victor, and Madame Dudevant, better known by her sobriquet George Sand, who often indulges in a cigar between the intervals of literary labour; as the ladies of Spain and Mexico delight in doing at all other intervals. Charles Lamb, 'the gentle Elia,' was once a great smoker. In a letter to Wordsworth he says: 'Tobacco has been my evening comfort and my morning curse for these five years. I have had it in my head to write this poem for these two years ('Farewell to Tobacco'); but tobacco stood in its own light, when it gave me headaches that prevented my singing its praises.' Lamb once, in the height of his smoking days, was puffing coarsely weed from a long clay pipe in company with Parr, who was careful in obtaining finer sorts, and the Doctor in astonishment asked him how he acquired this 'prodigious power!' Lamb answered, 'by toiling after it, as some men toil after virtue.' Of other literary smokers in England we may note Sir Walter Scott, who at one time carried the habit very far. So did the Poet Bloomfield. Campbell, Moore, and Byron delighted in its temperate enjoyment, as does our present Laureate Tennyson, who has echoed its praises with Byron in immortal verse. Robert Hall, when at Cambridge, acquired the habit of smoking from being in Parr's company; and being asked why he had commenced, 'I am qualifying myself for the society of a Doctor of Divinity, and this (holding up the pipe) is the test of my admission.' When presented with Clarke's pamphlet on 'The Use and Abuse of Smoking,' he said, 'I can't refute his arguments, and I can't give up smoking.' The 'learned in the law' as well as the dignitaries of the Church have smoked. Lords Eldon and Stowell, and Lord Brougham in early life, indulged thus. The late Duke of Sussex and the Duke of Devonshire gave it aristocratic sanction, and George IV. royally patronized it. Thus, from the throne to the cottage the pipe has been a solace; it has aided soldier and sailor in bearing many a hard privation. Many would rather go without their rations than their pipe, and endure any hardship with it. Here is a modern instance from the late Crimean war:—'A lady told me a story of a man, M—, in her division, which shows how much some of them will venture for a smoke. He had just had one of his toes taken off, under the influence of chloroform. It bled profusely; and the surgeon, after binding it up, went away, giving her strict injunctions not to

allow him to move, and ordered him some medicine, which he would send presently. She was called away to another patient for a few minutes, and went, leaving M—— with strict orders not to put his foot down. On her return to his bedside, to her astonishment he was gone; and after some searching she discovered him, by the traces of blood on the stairs and corridor, sitting down in the yard smoking his pipe with the greatest *sans froid*. She spoke to him seriously about disobeying orders and doing himself an injury; but he was perfectly callous on the subject of his toe. She succeeded, however, in working on his feelings at having disfigured the corridor with blood, and he came back, saying, 'Indeed, ma'am, I could not help going to have a pipe, for that was the nastiest stuff I ever got drunk on in my life'—alluding to the taste of the chloroform."

Or try this:—

"The cigar, though more delicately manufactured, is essentially the same as smoked by the Red Man when first visited by Columbus. We may here describe an Indian mode of tobacco-taking, not yet given in this volume, but which is evidently the origin of the cigar. It is told by Lionel Wafer, in his account of his 'Travels in the Isthmus of Darien in 1699.' He says that when the tobacco-leaves are properly dried and cured, the natives 'laying two or three leaves upon one another, they roll up all together sideways into a long roll, yet leaving a little hollow. Round this they roll other leaves one after another, in the same manner, but close and hard, till the roll is as big as one's wrist, and two or three feet in length. Their way of smoking when they are in company together is thus: A boy lights one end of a roll, and burns it to a coal, wetting the part next it to keep it from wasting too fast. The end so lighted he puts into his mouth, and blows the smoke through the whole length of the roll into the face of every one of the company or council, though there be two or three hundred of them. Then they, sitting in their usual posture upon forms, make with their hands held together, a kind of funnel round their mouths and noses; into this they receive the smoke as it is blown upon them, snuffing it up greedily and strongly, as long as ever they are able to hold their breath, and seeming to bless themselves, as it were, with the refreshment it gives them.' Lieutenant Page, who commanded the American expedition to La Plata, speaks of the universal custom of smoking in Paraguay and inviting visitors to join. The servants, as a matter of routine, bring in a 'small brass vessel, containing a few coals of fire, and a plate of cigars. This last hospitality is offered in every house, however humble its pretensions in other respects; and all men, women, and children—delicate refined girls, and young masters who would not with us be promoted to the dignity of pantalons—smoke with a gravity and *gusto* that is irresistibly ludicrous to a foreigner. My son sometimes accompanied me in these visits, and was always greatly embarrassed by the pressing offer of cigars. I made his excuse by saying 'Smoking is a practice we consider injurious to children.'—"Si, Señor," the Paraguayan would reply, "with all other tobacco, but not with that of Paraguay." With both sexes tobacco is a constant passion."

After smoking, take a pinch: it is not, however, without its perils:—

"Scented snuffs were sometimes made the recipients of poison. In 1712 the Duke de Noailles presented the Dauphiness of France with a box of Spanish snuff in which she delighted; she kept it for a few days privately; it was charged with poison, which she inhaled; and five days after the present, died of it, complaining of sharp pain in the temples. This excited much attention, and great fears of 'accepting a pinch,' on the one hand, or offering it on the other. It became a general belief that such poisoned snuff was used in Spain, and by Spanish emissaries to clear away political opponents, and that the Jesuits also adopted it for the purpose of poisoning their enemies. Hence it was termed 'Jesuit's snuff,' and a great dread of it was felt for a considerable time. One instance of the dangers inseparable from scented snuff is given

in an anecdote of the Duc de Bourbon, grandson of the great Condé; who took Santeuil the poet to a great entertainment, compelled him to drink a large quantity of champagne, and ultimately poured his snuff-box, filled with Spanish snuff, into his wine. This produced a violent fever, of which Santeuil died, amid excruciating agonies, within fourteen hours after."

But all snuff was not so perilous:—

"In the Memoirs of Barré Charles Roberts, he says, 'When my father was at Paris in 1774, he was told by Count Clouard, then an old man, that he remembered a time when persons were stationed on the Pont Neuf at Paris, with boxes of snuff, which they offered to the passengers. This was a scheme of the manufacturers to introduce it into general use. At the time this was told my father, there was no person in France, of whatever age, rank, or sex, that did not take snuff.' With our brothers of Scotland snuff has found much favour; they are so far identified with its use, that a figure of a Highlander helping himself to a pinch was generally sculptured in wood, and placed as a 'sign' beside the snuff-shop doors, until within the last thirty years, when such distinction ceased. These figures were sometimes the size of life, painted in natural colours, and placed at the door-jamb. The Scots have well earned their distinction; for, in Scotland alone, according to the computation of the late Rev. Dr. Chalmers, the people lay out six thousand pounds per year on snuff; a reckoning probably within the mark."

There are some useful statistical details in this volume, the whole of which, we hope, may secure to the compiler a profitable amount of "Returns."

James Thomson and David Mallet. Communicated by Peter Cunningham. (Printed for the Philobiblon Society.)

EIGHT new letters of Thomson the poet are here printed from the originals in the possession of Mr. John Murray for circulation among the members of the Philobiblon Society. Like most letters, which really are letters, they are of interest, and will be welcomed, though they only serve to cut deeper the well-known lines of the poet's portrait. Most of them belong to the early period, before and during the publication of 'The Seasons,' when Thomson was an usher at the Academy in Little Tower Street; and the reader will observe the deference paid by the writer to his countryman and brother poet, who then occupied the more important post of tutor in the family of the Duke of Montrose. Both had but lately come to London with the old dream of provincial youth—both had the world before them, both won honour in their day, though the fame of one, at least, is somewhat faded now. Mallet, however, had a year or two the start, and could, and did, lend a helping hand to his brother poet, which may well add a chapter to 'The Amenities of Literature.' Thomson, it must be confessed, does not shine as a correspondent. His style is heavy, and his diction awkward and affected. "The idea of that poem," he writes to Mallet, "strikes me vehemently,"—"your 'Excursion' thoroughly charms me,"—"there is a particular simple, gentle, unadorned majesty in your writings; they steal on us like the great revolutions of the Heavens, without noise,"—"all that about the breeze is a beautiful instance of strong natural simplicity. I shiver at it. You paint ruin with a masterly hand,"—"your reflections on pride and licentiousness are full of the most spirit-thought,"—"your character of Thirsis is finely selected and engaging,"—and so on. The eight letters, unfortunately, contain more of these compliments *à bout portant*, and more of pompous ejaculation than the reader will care for; but here and there are passages more noteworthy. The picture of Thomson, as yet

unknown to fame, and not so stout, we presume, as in the later days of princely favour, writing his poem of 'Summer' in the intervals between school-hours at the Academy in Little Tower Street, "warbling," as he says, "like a city linnet in a cage," is at least a pleasing one. Thomson did not forget the early services of his friend. In a letter, we believe unpublished, written seventeen years after the first "Dear Mallet" of these letters, the once famous Countess of Hertford, to whom the poet of 'The Seasons' dedicated his 'Spring,' thus writes:

"I have not seen Thomson almost these three years. He keeps company with scarce anybody but Mallet and one or two of the players; and, indeed, hardly anybody else will be company with him. He turns day into night, and night into day, and, I doubt, has quite drowned his genius."

The reader will remember Johnson's story that the blue-stocking Countess once invited Thomson to her country-seat to "hear her verses and assist her studies"; and that the poet took more delight in carousing with Lord Hertford and his friends than in assisting her Ladyship's poetical operations, and, therefore, never received a second "summons." Still later, in the very year before his death, and in the last of these letters, Thomson writes from his house in Kew Lane:—

"Dear Mallet. * * I shall relish the pleasure which I know I must have in reading your poem infinitely better here than in a d—d London tavern. The evenings are now too short for reading there a poem of any length, and I am besides much of the humour of Sancho. I love to munch a good morsel of that kind by myself in a corner. There cannot be a more delightful corner than Love Lane is at present. * * Should you send me your song for a night or two, the nightingales will strike up at the same time."

The friendship, begun in the obscure days of the Academy in Little Tower Street, continued to the last without a change of note. Thomson must surely have found something better in Mallet than the world has heard of. The letters are not without one or two touches of character. We recognize the indolent lie-a-bed poet in the writer who has borrowed a volume of Travels to read from some sort of circulating librarian, and kept it for seven or eight months, heedless of the score, that had run up to twelve shillings, and is compelled to beg to be allowed to compromise the matter by buying the book outright. Something, too, of the irascibility of Thomson which Disraeli speaks of, may occasionally be noted. "That *British Journal*," he writes, "is more contemptible than language can express. I suspect that Planet-blasted fool, Mitchell." Again: "Far from defending these two lines in my translation, I damn them to the lowest depth of the poetical Tophet prepared of old for Mitchell, Morrice, Rooke, Cooke, Beckingham, and a long &c."—"Gentlemen of the 'Dunciad'!" (says Mr. Cunningham), "Mitchell unhappily excepted"; but we remember only two of them as set up by Pope in that celebrated pillory of critics and small poets.

Mr. Cunningham contributes but few notes—deeming more as unnecessary for "gentlemen and scholars." But if it is worth while to be minute, it is worth while to be correct; and if a passage that presents little difficulty is explained, it seems reasonable to expect that one which is obscure should not be without a comment. Was Mallet's poem 'To Mira'—the lady "once too well known," to whom Johnson refers—first published, as Mr. Cunningham says (p. 7), in 'Savage's Miscellany'? 'Savage's Miscellany' did not appear till September, 1726; but Mallet, in a letter to Ker, dated 21st of February, 1725, speaks of his poem to Mira as then published "in a new miscellany, without

"my knowledge." The only letter which has "no date" (p. 20) should clearly be placed after, and not before, that of the 2nd of August, 1726. The allusion to Pope's letters (published in August), and the journey of Hill, who was then in Scotland, show the period. The "*British Journal of Saturday last*" must, therefore, have been, as Mr. Cunningham will find on examining the file in the British Museum, that of the 24th of September or the 1st of October, 1726, in which the attacks on Savage and "Mira," to which Thomson, we believe, refers, and which he suspected to be the work of Mitchell, appeared.

There is a passage of some interest in the letter of the 13th of June, 1726, which, however, required elucidation:—

"Think you it then an easy matter to lose the approbation I had set my heart upon? Is the generous thirst for fame romantic? * * Have you set a price on my fame? *Twenty guineas, twenty curses on them! if they serve me that trick. I expected that our names should have lived together there, when money and all its lovers shall perish. All the first page might still stand entire, and the others filled out a thousand ways. If you will have a satire, a remedy the age much wants, and which may be executed with a good design, a public spirit and success, I need not mention to you the avarice, littleness, luxury, and stupidity of our men of fortune; the general barbarous contempt of poetry—that noblest gift of Heaven!—our venal bards as you have lashed them already,—our lewd, low, spiteful writers; hornets of Parnassus, operas, masquerades, fopperies, and a thousand things.*"

Mr. Cunningham has a note on the twenty guineas, "the very sum Sir Spencer Compton (Lord Wilmington) gave Thomson for the Dedication of 'Winter.'" But an explanation of the passage quoted will do away with this supposed remarkable coincidence. "Winter" was not then, as Mr. Cunningham appears to think, unpublished. The poem "in the press," for which Millan had bought paper, was indeed the "Winter," but a *second edition*, and for this Mallet had written some satirical lines aimed at Sir Spencer Compton, who had neglected to send the poor poet the usual fee for the dedication to him. Only a few days, however, before the date of this letter, on the 4th of June, Sir Spencer, whom the mother of the poet Pope is said to have christened "the Proser," and who we therefore suppose cared little for poetry, had been induced to make tardy amends. Twenty guineas is "the very sum" which Thomson had just received from him. Hence the exclamation, and hence the embarrassment. Could Mallet's flattering but satirical lines, "To Mr. Thomson on his publishing the second edition of his poem called 'Winter,'" now appropriately appear? Thomson, as appears in a little pamphlet of Hill's letters, published about 1751, consulted Hill upon this case of "infinite delicacy," but finally writes that Mallet—

"promised me to alter them, as I wrote to you; but in a following letter told me, that after several attempts he found it absolutely out of his power; and rather than lose them, I resolved to print them as they at first were."

The satirical lines accordingly appear before the second edition. Rather than the poet should "lose" the verses, poor Sir Spencer paid twenty guineas for nothing but to figure among those who "see not with discernment's eye," and

Whose wealth enlarges not the narrow mind.

Curious readers who now and then delight to stroll in the by-ways of literary history, must at some time have met with a question which figures more than once in Mr. Cunningham's notes. Who was "Mira," otherwise "Clio," the lady "once too well known" whom John-

son mentions in connexion with Thomson,—the lady who wrote the lines signed 'Mira' prefixed to 'Winter' and was she, asks Mr. Cunningham, the "Mrs. Stirling" mentioned in these letters? We answer that she was not. Mrs. Stirling, from the second mention of her (p. 38), in conjunction with "Mrs. Graham," was evidently some respectable lady in the Duke of Montrose's family at Shawford, who would probably have felt herself little flattered by Mr. Cunningham's suggestion. Clio was a lady of a hundred lovers, yet one who confined her favour so exclusively to the world of small poets, that a list of her admirers might be mistaken for the index of names to Pope's 'Dunciad.' From Bond, Mitchell and Mallet, to Thomson, Aaron Hill, Richard Savage, and Dyer, Clio, now flattering and caressing, now flattered and caressed, seems to have passed and repassed with an ease quite unintelligible to those who have not the key to the ordinary raptures of the school to which the lady belonged. Poor John Dyer, the simple author of 'Grongar Hill,' appears to have fallen for a time hopelessly into the power of the syren Clio, and is sighing and dying about her in most of his short poems. Mr. Wilmot, who, in his pleasing sketch of Dyer, also speculates on the lady's identity,—is puzzled at finding how rapidly Mira, not Clio, becomes the object of the poet's idolatry; nor can he understand how the lady should be equally in love with Dyer and Savage, and he might have added a score of others at the same time. Hints from the lady's own account of herself—her poems, which are not destitute of talent—and from the writings, scandalous and otherwise, of her contemporaries, have enabled us to piece together a longer story of this mysterious lady's life than any but very curious readers would care to have. In brief, Clio was a daughter of a Major Fowke—a Miss Martha Fowke—who was born, as her monument in St. Martin's Church, Leicester, tells us, at Hertingfordbury, on the 1st of May, 1690, and who died the 17th of February, 1736. She, the inscription informs us, was "ineally descended from the Fowkes of Staffordshire." Her brother was the Lieut.-General Thomas Fowke, who, as Governor of Gibraltar, was involved in Byng's affair and "broke" as Walpole says, because "of two contradictory orders" he "chose to obey the least spirited," and to whom Lloyd referred in his prophetic verses:—

So ministers of basest tricks
(I love a fling at politics)
Amuse the nation's court and king,
By breaking F—ke and hanging Byng.

The lady contributed a "portrait," or poetical description of herself to 'Hammond's Miscellany,' published in 1720, and took her pseudonym of "Clio" from certain Ovidian 'Epistles of Clio,' published for her by the famous Mr. Curll. She married a Mr. Arnold Sanson, a wealthy Leicestershire gentleman, but appears to have troubled the peace of mind of small poets to the last. This will, perhaps, be enough by way of answer to the query of Mr. Cunningham and Mr. Wilmot.

A Year's Campaigning in India, from March, 1857, to March, 1858. By Julius George Medley, Captain Bengal Engineers. With Plans of the Military Operations. (Thacker & Co.)

Capt. Medley is one of the sixty-four officers of the Bengal Engineers who were engaged in the Indian campaign of 1857. Of these, twelve were killed and twenty-two wounded—a sufficient proof of their devoted service. To belong to such a band is of itself a glorious distinction; but Capt. Medley has the further praise of

having been one of the foremost among that foremost band. He took a leading part in the erection of the batteries before Delhi, was selected for the difficult and dangerous duty of reconnoitring the breach, and will have his name handed down in history as having led and been wounded with the column which stormed the Cashmere bastion, and paid for its achievement by the death of Nicholson. At Lucknow Capt. Medley's services were scarcely less distinguished, and he has now happily wound up his campaigns by writing the most lucid and graphic account of them that has yet appeared.

To the historian of the Indian revolt this volume will be indispensable for reference. It opens with an account of the short but brilliant struggle with the Boddars, of which the following extract will give an idea:—

"The enemy had watched our dispositions in perfect quietness; but while the Brigadier was explaining the position from which the heavy guns were first to open, one of their leaders called out to us from the opposite ridge, where he stood with his long matchlock in hand, and white dress and turban shining in the sun. We shouted in reply, and then he asked 'Why don't you come! What are you waiting for? Why did you turn back yesterday?' To which a guide who was with us replied, 'Brother, be content—we are coming directly.' At length, all being ready, the Brigadier gave the word; a shot from one of the 9-pounders echoing with a grand sound over the hills, gave the signal to the infantry to ascend the heights from the ends of the ridges, where they were drawn up. I was then with the Brigadier at the smaller pass. A portion of the infantry was lying down in the nullah to assist the artillery in covering the ascent of their comrades to the summit. Hitherto, not a shot had been fired by the enemy; but no sooner had the troops begun to ascend the steep rocks, than a line of white smoke gleamed from the ridge in front, and a shower of bullets fell in the pass. Simultaneously, from every ridge and favourable spot where the enemy lay so well concealed, a sharp, biting fire was poured on the artillery, on the covering party in the nullah, and on the men ascending the heights. Our men, however, swarmed up the hills at a surprising rate. The enemy's fire was sharply returned, as our soldiers advanced, and the hill sides were dotted over with men hardly visible at a distance, except as the puffs of smoke showed the line of attack. Meanwhile, the artillery had been throwing shells with beautiful precision, making them burst just over the ridges,—varied with round shot, which smashed the rocks, to atoms, and sent the splinters flying around. The enemy, however, fought hard; they had the vantage ground, and almost all the wounds received by our men were severe, from the direction of the balls which were fired from above. Our wounded were going fast to the rear; but the Sepoys pressed steadily on, and the enemy, seeing us determined to close, fell slowly back, still fighting bravely. As he retired, our artillery advanced a little along the nullah, and again unlimbering, pitched the shell and shot as before, keeping well in front of our own infantry, as they pressed on the retreating foe;—for three hours the action lasted in this way, our men steadily gaining position after position, and driving the Boddars along the ridge. The incessant noise of the muckety, and louder peals of the artillery, had quite a different sound from what would have been heard in the plains; each report was multiplied by a thousand echoes, and the continued reverberation was indescribably grand. Not being wanted in my own more immediate department, I was doing duty as aide-de-camp to the Brigadier, and rode about, taking orders from one pass to the other, so that I saw the whole fight very well. At length the enemy were forced back to the end of their position; our troops were everywhere pressing on them, and having gained the highest ridges, were no longer on the worse ground; the Boddars were driven to their last Sanghurs,—these were shelled by the heavy guns, and then stormed by the 3rd Sikhs, and the enemy fled over the hills in every direction."

It must be added that the Bzdars are as faithful as they are brave. After the action just mentioned a treaty was made with them which, under the greatest temptations, they honourably maintained, and they have never since given the smallest trouble. More, when the British troops were withdrawn to suppress the mutinies, this tribe, which had lately shown themselves such determined foes, actually furnished a contingent to defend the frontier.

The force that broke up after this expedition was soon to meet again before Delhi. It was then that Capt. Medley first saw General Nicholson, of whom he gives the following striking description:—

"As we stopped to change horses, the General sent out to us to take one of his officers on to Umballa; and as my companion knew him, I went with him to the tent, and, for the first time, met this remarkable man. Imagine a man 6 feet 2 inches high, and powerfully made in proportion, with a massive-looking head and face, short, curly grey hair, and long black beard—the expression stern and quick, according well with the deep voice and abrupt speech, but full of animation, and with a very pleasant smile. The whole face and figure showed a man of iron constitution, indomitable energy and resolution, great self-reliance, and born to command; and I could quite understand the extraordinary influence he possessed over all who came in contact with him, in spite of a *hauteur* of manner and a certain want of tact, which often gave offence to men who did not know the sterling qualities of his character."

We do not propose to follow Capt. Medley through the campaigns in which he bore so fine a part, and which he has chronicled so well. The scenes he depicts have been made familiar to us by many pens; but of the volumes which have been written regarding them, we may safely predict there will be few more lasting than his own.

The Life and Times of Charles James Fox. By the Right Hon. Lord John Russell. Vol. II. (Bentley.)

THERE was little biography in Lord John Russell's first volume, and there is less in the second. It was evident from the beginning that we should have nothing but a book about the times in which Fox happened to live. Lord John Russell is a sketcher of parliamentary debates: it is to "the House" that his affections belong; he interests himself mildly in evidences of personal character, in pictures of private manners, in things that tell to what heat the blood of our ancestors rose when America was lost to the Georges, and France to the Bourbons. He can describe a great Sheridan or Chatham speech; but he breaks down over an illustrative dinner; he can fix the colours, the lights, and the shadows of a day which heard the great peer declaiming:—"My Lords, I am astonished and shocked to hear,"—or which listened to Sheridan working out his shadowy image of an Indian forest; then he is at home. Set him to etch off an evening with the Prince of Wales, a breakfast at Mrs. Fitzherbert's, or an afternoon of fashion in the Park, and he is at once in the Stony Desert. His work, then, is a monument to the memory of a favourite statesman, built of rough stones, and inscribed with irregular characters, including a good deal of old-fashioned quotation from the classics. As a summary, blending many historical with a few individual details, it is agreeable and not useless reading; for Lord John Russell has a keen appreciation of political men and public events, which, of course, does not debar him from expressing his likes and dislikes, suggesting his party views, and glorifying the name he bears. Although sometimes formal, and often pompous, his new volume is

written, for the most part, in a plain, clear, unassuming, and even chatty style; like the former one, it is a memoir.

The thread is taken up in the spring of 1783, when the Coalition assumed office. This episode affords an opportunity for a portrait of the King, whom Lord John Russell regards from the Charles-James-Fox point of view, or even from a worse. To condense his language would be to describe the "sacred personage" in question as a brooding intriguer, a pusillanimous hypocrite, a man of impotent hatreds and imbecile obstinacy. Lord John Russell's narrative can bear no other construction. He had already blamed Fox for ever consenting, whether from modesty or indolence, to occupy a subaltern position, and he seems to think that, even in the Portland arrangements, he might have been placed higher. We scarcely see how this could have been, for it was manifestly impossible that the King should send for him, as he did for Pitt. Those were days in which, as the noble author very elaborately shows, prerogative had a meaning, and was largely governed by its caprices. However, since the new Cabinet was altogether hateful to the royal mind, one obnoxious member more or less was of no great consequence, Great George having resolved, while they were kissing hands, that he would kick his "new tyrants" down stairs upon the first possible occasion. The son of Chatham stood at his right hand; he relied on David to slay Goliath; he saw what eloquence lay in the heart of that youth, or, at least, something like instinct told him that Pitt would be a valuable servant. Pitt was favoured because Pitt dared to grapple with Fox, and that not ingloriously. Therefore, when Fox kissed hands, and when, as old Lord Townshend said, "he saw the King turn back his ears and eyes just like the horse at Astley's when the tailor he had determined to throw was getting on him," it was felt that, when the struggle came, the Court might hope, before long, to match itself victoriously against the Portland party. At the outset, Lord John Russell insists, so great was the reputation and influence of Fox abroad, that it might have been dangerous to attempt his overthrow: his manners, his methods of business, his despatches, the tone of his negotiations—all were models; the King of Prussia and the Empress Catherine were among his enthusiastic admirers. Only M. de A. Vergennes said: "*C'est un fagot d'épines que ce M. Fox.*" And he was worse, in the King's sight. His Majesty might forgive his patriotism, but could not pardon his friendship for His Majesty's son. It was, as every one knows, over the proposal of an allowance to the Prince of Wales that the first serious stumble took place. In that instance, the Prince and the Secretary of State acted wisely together.

When treating the question which originally embarrassed the new government, and ultimately led to their overthrow, Lord John Russell adopts almost the tone of Burke in his strictures on Indian topics. He is less indiscriminate, but altogether as severe. Witness his introduction to a rapid historical abstract:—

"In order that the reader who has not studied the history of India, may have a conception of the magnitude of the evils to be encountered, it may be useful to trace an outline of some of the most striking of the events which in the course of a few years had crowned the British nation with the brightest glory, and sunk her in no common infamy. Lord Clive and Warren Hastings may be considered as the Cortez and Pizarro of our Indian empire. But if, like the Spanish adventurers, they had a mild and unwarlike race to contend against, they had obstacles to overcome which did not embarrass the

conquerors of Mexico and Peru. They had to meet European enemies in the field, and they had to satisfy a corrupt and craving corporation at home. They accomplished both these objects; they defeated the foreign enemy and bribed the domestic master; but in doing so they tarnished the good name of England."

Then ensues, as might have been feared, a long discussion on the ministerial East India Bills. The first is praised. It was not, says Lord John Russell, the production of Burke: Burke did certainly dictate the instructions on which it was founded; but Fox was responsible for the whole, in principle and detail. The second measure was of far inferior merit. It contained an attempt to control the government of a territory at the distance of a six months' voyage from England, by a number of regulations, which could hardly have been enforced in the Channel Islands. Here, the onus is laid on Burke, who probably was "allowed the most ample discretion." But the attack fell on Fox; and a noble radiance glittered round his name when, in defence of him, and the bill he was introducing, Burke delivered that immortal panegyric, which honoured him and his great brother orator alike. Pity that two such men could not have been friends for life. Amid the ruins of that half-completed edifice of legislation fell Charles James Fox, who was ordered to send his seal by his Under-Secretary, "as a personal interview would be disagreeable," and who was never again a Minister of State until 1806, when, in broken health, and with the germs of a fatal malady in his constitution, he rallied once more to office before passing away. Lord John Russell leads off into his narrative of the party struggles that followed, with one of the old and ever-pleasant anecdotes:—

"On Thursday night, the 18th of December, Mr. Fox was dismissed from office. On the following day (the 19th), Mr. Pitt was made First Lord of the Treasury and Chancellor of the Exchequer. Upon the same day the House of Commons met. At three o'clock Lord North entered the House and took his seat on the Opposition Bench. Mr. Fox, who soon followed, finding Mr. Dundas on the same bench, jocularly took him by the arm, saying, 'What business have you on this!—go over to the Treasury Bench.' This incident raising a laugh, in which both parties heartily joined, was a good-humoured prelude to one of the most violent party contests of modern times."

Of course, the Coalition being destroyed, valiant parliamentarians put the usual question which statesmen put about fallen enemies, and children about torpid wasps: "Is it dead, and may we stamp on it?" Mr. Martin it was who solemnly assured the House that a startling ought to be nested under its roof, and pensioned, to cry, "Coalition! Coalition! cursed Coalition!"—"Well," retorted Lord North, from the breezy flats of Opposition, "admitting the patriotic candour which caused the proposal, I submit that this House is in possession of a Martin which will serve the purpose quite as well." So Parliament laughed, and left its jokes on record to be repeated from age to age.

However antique, too, the following is, in Lord John's second volume, a refresher. It refers to Sheridan:—

"In fact, he soon became a frequent, and even a very brilliant speaker. It was his habit to prepare much, and sometimes so to cover the texture of his discourse with the embroidery of ornament, that the staple of his argument was concealed in figures and in fringe. Yet, when Mr. Pitt ventured with juvenile insolence to suggest, that 'the elegant sallies of his thought, the gay effusions of his fancy, his dramatic turns, and his epigrammatic point,' should be reserved for their proper stage, Mr. Sheridan, after some remarks on the taste of this sarcasm, happily retorted: 'But let me assure the

right hon. gentleman that I do now, and will at any time he chuses to repeat this sort of allusion, meet it with the most sincere good humour. Nay, I will say more, flattered and encouraged by the right hon. gentleman's panegyric on my talents, if ever I again engage in the compositions he alludes to, I may be tempted to an act of presumption, to attempt an improvement on one of Ben Jonson's best characters, the character of the Angry Boy in the "Alchemist." Yet, like the Wharton of Pope, Sheridan, with the eloquence of Burke, and the wit of Charles Townshend, the husband of a lovely and affectionate woman, the prodigy of his time, forfeited character, happiness, and permanent fame for the indulgence of an insatiate vanity, the triumphs of successful gallantry, and the applause of convivial wouders:

Though wondering senates hung on all he spoke,
The club must hail him master of the joke;
Shall parts so various aim at nothing new?
He'll shine a Tully, and a Wilmot too.

—A character so showy, and a vanity so irritable, could have little in common with Fox, who was always simple, sincere, and in earnest. Accordingly, although they acted for many years together, there never seems to have been a very cordial or intimate friendship between Fox and Sheridan.

The ferocious joke of Wilkes against Thurlow has been told by every tongue. Not so universally remembered is Burke's pendant to it:—

"Lord Thurlow found reason to believe that his safest position was on the side of the King. He accordingly rose in the House of Lords, and, expressing in solemn terms his gratitude to the Sovereign on the throne, he ended with the pious ejaculation, 'When I forget my King, may my God forget me!' Wilkes who was standing under the throne, exclaimed to his neighbour, 'He'll see you d—d first!' Burke, with more decency, and equal wit, said 'The best thing that can happen to you.' Mr. Pitt was of course informed of the intrigue which had preceded this pious exclamation, and from this time had no trust in his Lord Chancellor."

There is a hint of Whig rebuke to the Duchess of Devonshire for canvassing with "her charms, her activity, and her zeal," at the Westminster election, in favour of the popular candidate. But that was the least of the scandals. The worst was when a man, having been accidentally killed, the Court party charged its opponents with a political murder, four individuals being actually put on their good deliverance at the Guildhall for the felonious killing and slaying of Nicholas Casson. From this point, by a rapid transition, Lord John Russell turns to sun himself in the pleasantries of the Rolliad, to which several genial pages are devoted; but the subject is trite. A notice of the several passages satirized preludes a variety of personal sketches of character, including Burke and Sheridan, the Irish trumpeters of debate, and Henry Dundas, the Scotch Lord Advocate, who is temperately treated:—

"He was by nature and constitution a jolly, genial companion in a drinking party; not much attached to any cause, nor very scrupulous, either in public or in private life. Yet no one could deny that he was shrewd, able and bold beyond any of his contemporaries. Accordingly he appears to have been the only man to whom Mr. Pitt gave his unreserved confidence."

To the connexion between Fox and the Prince of Wales, the marriage of Mrs. Fitzherbert, and the incidents thence arising, Lord John Russell devotes an interesting chapter, which presents, however, no new aspect of the circumstances, considered as history. It is seldom that we find in the volume anything pretending to be stated as upon original authority. But the following was told to Lord John Russell by the late Lord Leicester, then Mr. Coke, "great Coke of Norfolk," who hated so viciously the badges of knighthood:—

"Mr. Fox, as was usual with him, paid a visit

at Holkham in the autumn. Just after his departure, Mr. Coke received a letter from the Prince of Wales, telling him the Prince would be at Holkham that day. Accordingly, about seven o'clock he arrived, and towards eight the company in the house assembled for dinner. As soon as the dessert was on the table, the Prince rose, and begged to give a bumper toast, 'The health of the best man in England—Mr. Fox.' Much wine was drunk, and just before leaving the dining-room, it being then near one o'clock, the Prince again rose, and again gave a bumper toast, 'The health of the best man in England—Mr. Fox.' At nine o'clock the next morning he left Holkham, on his return to London. It was obvious that the object of the Prince was to find Mr. Fox at Holkham, and to seek a reconciliation. Some time after this, when Mrs. Fitzherbert was sitting down to dinner at the Duke of Clarence's, she received a note from the Prince, plainly showing that his affections were estranged from her. He was, in fact, under a new influence."

Fox visited Gibbon at Lausanne, in 1788; then he started for the rich and gorgeous Italian galleries, never taking up a newspaper during the whole of his tour except once, and then only to see which horse had won at Newmarket. Suddenly a letter reached him; back to England; again in the whirl of party-politics; and as familiar with everything as though he had never left town for a day! He came, he saw, he comprehended, as by one broad, clear flash of the mind, all that was going on. There was the King witless at a levée; there was the Prince of Wales patient in the expectation of power; there was Mr. Pitt digging for precedents; there was Mr. Sheridan ridiculing the "bad Latin and bad French" unearthed by Parliamentary Committees; and that matter being at length arranged, triumphantly so far as Fox was concerned, there was the French Revolution to look at. Lord John Russell is hard and harsh in his treatment of the Jacobin leaders; but he has little mercy, either upon King or nobles, except that he thinks Marie Antoinette was pretty, and her husband helplessly virtuous. It is in Du Barry's boudoir and the grottoes of the Parc aux Cerfs that he finds the sources of the blood that afterwards flowed. He proceeds, after speaking of antiquity and Jesuitism, to say:—

"Following such examples, Voltaire, Hume, and D'Alembert could conceive no better Utopia than a state of society in which the higher classes should enjoy Epicurean contempt of religious obligations, and the lower classes should believe and tremble. But such a partition of the community is happily impossible: that which is to the instructed portion of a nation an object of contempt and ridicule, will not long continue to be to the uneducated portion of it an object of reverence and of worship. But the mighty question now arose, What was to be put in the place of the crumbling faith of the people? When the temples of Rome were deserted, a pure religion and a sound morality took the place of the ruined shrines and corrupt manners of the heathen world. When Germany and Great Britain broke the images of saints, and renounced the doctrines of Popery, the Holy Scriptures were opened to the multitude as the rule of faith and the guide of life. But France?"

—And so forth. Instead of Fox, we have Rousseau, Mirabeau, the King and the Queen, —who launched herself into the tempest, "in the boat of Cleopatra, with silken sails and silver oars,"—we have an epitome of the blood-stained narrative; then a chapter on the Revolution in its relations to the Continent; and after far-spreading digressions, Lord John Russell returns to his friend Fox, only to quote from his speeches and those of Burke, leading up to the celebrated declaration, "I have done my duty at the price of my friend." On the eve of the great war, Lord John Russell thinks:—

"The genius and benevolence of Fox, the calmness and sagacity of Washington might, in such a spirit, have found the means of sparing to European rivers of blood and heaps of treasure. But Mr. Pitt, never very strong upon foreign affairs, and taken unawares by this fearful portent, found no solution of the difficulty but in yielding to the timid alarms of the commercial classes, and the ignorant fears of the 'thoroughly frightened' landed gentry."

There is a very positive statement on the subject of the much-misunderstood sundering of Mr. Fox from the Duke of Portland:—

"This rupture must have been painful to the Duke of Portland. From a position of splendid insignificance he had been raised by Mr. Fox to the headship of the great Whig party, in disregard of the claims of the Duke of Richmond and of Mr. Fox himself, to that high position. He had scarcely any of those qualities which gave Lord Rockingham, though not an effective speaker, a commanding influence in the councils of his party. He had no art in reconciling differences, he had no great public virtues which made him an object of reverence to the nation. The Duke of Portland bore a fair character, and that was all. Yet, as he was the recognized leader, it became a matter of extreme consequence to the alarmists to bring him to their side. Their visits to him were continual. One night three of their chiefs passed with him two hours of incessant importunity, dragging from him only monosyllables, and beholding his silent, dejected face. At length, on a subsequent day, they obtained from him authority to Sir Gilbert Elliot to express his sentiments in the House of Commons in opposition to those of Mr. Fox."

The party fell to pieces on the night when Burke brought on so vast an anti-climax by throwing a piece of Birmingham cutlery on the floor of the House. Portland, Fitzwilliam, Windham and Burke took one way; Fox, Sheridan, Earl Grey, Erskine, Whitbread, Coke, Lambton, Lord John and Lord William Russell, and the Duke of Bedford took another. We may trace the fissure in the Whig mountain thence to our own days, at least partially. The war was the line of division; and Lord John Russell's (the present) views are thus clearly and wisely stated:—

"The question in the end again recurs, Was it necessary, and consequently was it just, to swell the tide of blood by the addition of foreign invasion? The favourite charge against the victims of the Reign of Terror, the charge most easy to invent, the charge impossible to rebut, was that of wishing well to the foreign enemy, and being ready to open to him the gates of France. The sieges of Condé, Valenciennes, Dunkirk, and Maubeuge roused the spirit of patriotism, and bound together those who proudly asserted the cause of national independence with those who ruled in the name of a bloody, jealous, and implacable democracy. It is clear that the fearful tumult was incarnadined, and its period prolonged by the external war. The guillotine was fed with the heads of young women who had hailed with garlands the King of Prussia at Verdun, and of persons of all classes who had rejoiced in the successes of the Allies, in the capital, the country, and the provincial towns. The musketry and the cannon of the Republicans revenged at Toulon and La Vendée the cause of the Convention against the English. Wherever an innocent man was obnoxious for his wealth, his virtues, or his talents, the suspicion of wishing well to the Allies furnished a ready accusation, a speedy conviction, and a certain execution. Every evil influence was augmented, every bitter enmity was heightened, every ferocious clamour was made louder by the interference of hostile strangers. Yet, if the aim of the Allies had been to march at once to Paris, to extinguish the raging fire of the Revolution, to place a constitutional King on the throne, and to proclaim a general amnesty for the past, we might have thought that, although the attempt was imprudent, and the end unattainable, yet that the generosity and greatness of the enterprise in some degree atoned for the rashness of the political crusade. The royal family, cruelly per-

accused; the nobles, among the highest and most refined members of European society, reduced to poverty and proscribed; the clergy, many of whom were patterns of Christian patience and humility, sent to die by hundreds,—might pardonably have excited somewhat of the spirit of chivalry on their behalf. But when we find an Emperor of Germany appropriating a fortress, and a King of Great Britain conquering an island—when we find emigrants, and Louis the Eighteenth in their name, protesting against the friendship of the Allies,—we are lost in amazement at the effrontery which could cover a scheme of plunder with the cloak of religion and humanity."

So Fox thought,—and so think the statesmen who, to this hour, point their more elaborate speeches with "it was the opinion of the late Mr. Fox,—and he was no fool,—." Concerning him, we hope, Lord John Russell will have more to say in his next volume. The one before us is scarcely more, as we have hinted, than an interesting fragment of memoirs on the affairs of Europe during the ten years from 1793 to the bursting forth of the great anti-Jacobin crusade. But it bears up the main argument of its author, that the differences between George the Third and Fox give one clue, at least, to twenty years of English parliamentary history.

Our Brothers and Cousins: a Summer Tour in Canada and the States. By John Macgregor, M.A. (Seeley & Co.)

DURING a three months' tour, Mr. Macgregor took a large surface view of Canadian and United States society. His point of arrival in the New World was at Halifax, whence he made a flying journey; glancing at New Brunswick, Ottawa, Saratoga, Philadelphia, Washington, and the Far West. We look with some mistrust on the opinions of a writer evidently prejudiced and accustomed to assume, when speaking of colonial or American manners, a tone of patronizing, not to say flippant, superiority. Mr. Macgregor describes his book as "a timid effort"; but we miss the timidity altogether. In its place, we find a sort of rough and rapid sketching, and a superabundant fluency of small talk, generally disparaging to the Transatlantic character. Seldom does Mr. Macgregor speak so seriously of a great popular institution as of the web-footed, ebony-black, curly-tailed dog which is the pride of Newfoundland. We can imagine, however, how a Briton's dignity must have been startled by being forced to wear a stamped paper shirt-collar, bought at a store beyond Lake Tameasquata. In Canada, moreover, the Old-World senses are not a little confounded by sounds and sights unexpectedly new:—

"The streets with plank pavement and always up-hill; houses with bright tin roofs; reading-room with Kentucky papers and the *Record*; policemen with caps and blue batons; *calleches* with driver on the footboard, whom you call 'Captain'; steamers with engines on the upper deck; Indians with Christian hats even on their 'squaws'; horses with numbers on their foreheads; shops with French and English sign-boards;—all these are features that tell of a mixed race, a new people, and a foreign clime."

Then, at Saratoga, how shocking to a gentleman, half tourist and half missionary, to see the full-skirted belles, without bonnets, moving about as "if the whole town were the grounds of a private house"—

"Yet all is managed with propriety, however little good taste there may be in parading the streets with bare arms, thin gauze-like ball dresses, and nothing on your head."

—Is Mr. Macgregor aware that such is the feminine costume of all hot countries? A

Siciliana or Neapolitan would shock his "good taste" quite as much as the dames of Saratoga.

Iron coffins, with glass panes in front of the face, might, as well as bare-legged girls with hooped dresses, have seemed to Mr. Macgregor oddities, to say the least. He reserves his strongest language, however, for the politics of the Republic:—

"At Cincinnati I attended a great political Convention, where 2,000 people kept a noisy order in their entanglement of politics. The presiding genius was a long Yankee, who took off his coat, and appeared in his shirt-sleeves, without any apology. The whole affair would be an utter impossibility away from America. Every gentleman and well-educated man (and, by the way, they are marvellously few) abjures politics; and, in proportion to his sense, appears anxious to assure you he is not a politician. The land is ruled by a very indifferent set of men, raised to a brief power by hired underlings, who make it their daily calling. No one thing forebodes worse for these great people than the absence of men of probity and talent from their politics."

The result of all this appears to be, from Mr. Macgregor's point of view, that America is not going ahead, but only spinning round!

NEW NOVELS.

The Lees of Blendon Hall. By the Author of 'Alice Wentworth.' 3 vols. (Hurst & Blackett.)—'The Lees of Blendon Hall' is a powerful and well-sustained story of strong and somewhat morbid interest. It is a tale of domestic tragedy;—the first faint indications of crime, strengthened step by step till all the links of circumstances are joined into a terrible coil of certainty, which crushes alike the innocent and guilty. The skill with which the gradual unveiling of the truth is managed is remarkable; we do not recollect to have seen anything of the kind better done. Alswitha Lee is a softened type of Electra: her passionate love for her brother,—her lonely life, overshadowed as it is by the guilt of her mother, and the crimes of her mother's husband,—the tragical fate of her own father dimly remembered,—the banishment of her brother,—her own instinctive loathing for those she is compelled to live with,—are all indicated with masterly power. The one gleam of sunshine, Alswitha's love for Hugh Wyndam, only makes the whole web of sin and sorrow more ghastly. For what it is, the book is as well done as could be, but the whole story has a close, stifling atmosphere about it. The reader feels as though compelled to breathe the air of a haunted house, or of an evil dream, and he will close the book sorrowfully.

Ci nces and Changes. By the Author of 'My First Grief' (Saunders & Otley.)—This "story of love and friendship," as its second title calls it, would be rather pretty if it were not for the affectation of thought and style which makes it very silly at times. There are some good conversations and acute remarks: it is a story upon which the author has evidently entered with all her heart, but the characters are endowed with a sentimental perfection, which is to real life what Westall's peasants used to be to real flesh-and-blood ploughmen and labourers. One of the heroines, named Gertrude, on the point of marriage with a man she adores, and who loves her passably well, breaks off the engagement, and turns Sister of Charity, for no other reason than because she fancies that if he had previously seen another young lady, named Mary (who, by the way, was also on the point of marriage herself), he would have preferred her. Such transcendental generosity and delicacy would have been inconvenient in real life. The young lady the gentleman would have married leaves him; the young lady he might have married marries according to programme,—so he is left lamenting; but Gertrude, having the gift of second sight, has trusted to widowhood, and, sure enough, Mary's first husband dies soon after marriage, and Gertrude has the melancholy satisfaction of seeing her married the second time, according

to her wishes, and they all live very happily in the sweetest of villages in Somersetshire.

Hawkeview: a Family History of our Own Times. By Holme Lee. (J. Blackwood.)—This one-volume story is to our taste the best sustained and most artistic work of the author. It has the excellencies of her former works without the overstrained points of morality on which they have mainly hinged. There is more truth and reality in this book; the descriptions of nature are no more and no longer than the incidents require,—they are what descriptions should be—illustrations of the action, and not set up to show the author's own cleverness. The rescue of Capt. Vescey when surrounded by the tide, and his accidental discovery of his wife and child, are extremely well done; there is nothing superfluous, and it is very true both to nature and human nature. The character of Clara, the unhappy, ill-used wife, is delicately shaded; her own share in her misfortunes is well shown, and her sorrowful death rounds all her faults with the reader's sympathy. As to Capt. Vescey, the master of Hawkeview, he is a study for a ruffian, and the subdued tone of colouring only adds to the effect. The interior of an unhappy home is drawn with sorrowful truth. The Rector and his wife are pleasant people to read about, and we recommend 'Hawkeview' to such of our readers as are in search of a satisfactory story, neither long nor elaborate.

Emily Morton: a Tale. With Sketches from Life and Critical Essays. By Charles Westerton. (Westerton.)—Charles Westerton, the stern Roman stoic of a churchwarden, has here shown himself as tender-hearted as any "gushing" school girl! He here records his faith, not only in love, but in broken hearts. Emily Morton, the very tenderest and most dove-like of heroines, is as ethereal as a wreath of mist. She floats through the story, and disappears like a cloud. Nothing could be more poetical. The reader asks, what has become of her? Mr. Westerton answers, she has gone to be an angel! As for the hero, who basely wins her heart by—looking at her, he is unworthy to wear a coat, and is punished for his baseness till even the most remorseless reader will cry—"Hold, enough!" The author tells us in the Preface, of all the encouragement and praise his tale received whilst in manuscript, how he was told it might take its place beside the 'Julia de Roubigne' of Mackenzie, and many other notes of admiration;—he would have done well to be satisfied with this, and not to have risked his laurel slips in the cold air and uncongenial soil of twenty years after,—for so long, at least, has this tale been written. The reader of the present day will be apt to laugh instead of cry over a story so entirely destitute of common sense, and for which his tears have been so studiously bespoken. The sketches from life, and the critical essays which eke out this small volume, are flat—neither bad nor good, but indifferent.

OUR LIBRARY TABLE.

Practical Guide for Italy. To See all that ought to be seen, in the Shortest Period and at the Least Expense. By an Englishman Abroad. (Longman & Co.)—This handbook belongs to an excellent series, but is it timely? Who will undertake the Italian pilgrimage until those regiments have once more been barracked, those siege-trains laid up, those cavalry squadrons dismounted? The Peninsula is now the "hot corner" of Europe, and it is not the pleasantest thing in life to follow Dr. Syntax under fire. However, when the fitful fever is over, the manual by "An Englishman Abroad" will be found serviceable to folks who would tread the dust of Montebello and Magenta, and trace the line of blood and ashes that marks the path of liberation. As a minor handbook, with a strictly useful purpose, we can recommend it.

The War in Italy, and all about it. By J. H. Stocqueler. With a Map of the Seat of War. (Lea.)—A very slight compilation. Mr. Stocqueler briefly and plainly sketches the geography of the Italian peninsula, and adds a narrative, jutting on the historical relations of Piedmont with France and Austria. As if so small a volume could not

have been better filled, a good deal of leading-article matter is supplementarily introduced.

Rifle Volunteers: how to Organize and Drill them. By Hans Busk. (Routledge & Co.)—If soldiering could be taught by a book, Mr. Busk would be a very efficient teacher. He understands his subject. Addressing himself to a question of the day, he begins with generalities, and passes on to formations, skirmishing, military signals, and all else that the rifleman should study. We can imagine a gallant volunteer rather perplexed, at first, by these instructions; but Mr. Busk intends his little volume simply as an aid. It contains an abundance of useful details, compressed into a small space, on fire-arms, ammunition, organization, and manual and platoon exercise. Now that the spirit of "militia glory" is alive, such a handbook may be acceptable.

Handbook to the English Lakes. By James Payn. (Whittaker & Co.)—This is a compact little book, written by one who evidently knows the English lakeland, and tells enough about roads, steamers, and inns, to make the work desirable for tourists.

Heroes of the Laboratory and the Workshop. By C. L. Brightwell. Illustrated by John Absolon. (Routledge & Co.)—Mr. Brightwell takes for his text the well known lines,—

Toiling, rejoicing, sorrowing,
Onward through life he goes;
Each morning sees some task begun,
Each evening sees it close;
Something attempted, something done,
Has earned a night's repose.

—In this spirit he gives us a score of sketches, in which we see the names of Arkwright, Berthollet, Brindley, Caxton, Cellini, Davy, Erard and Moutal, Graham and Breguet, Ghiberti and Matsys, Jacquard, Lenoir, Aberkämpf, Palissy, Rennie, Roubo, Sennfelder, Stephenson, Vaucanson, Watt, and many others. The account of each is necessarily brief, but is intended for those who cannot procure the more detailed lives.

Grave and Gay. Parts I. and II.—*The Under-Housemaid.* Parts I. and II. By the Author of 'Stories and Lessons on the Catechism,' &c. Edited by the Rev. W. Jackson, M.A., Oxon. (Moseley.)—These four volumes are addressed to servants in gentle and sensible language, urging them to serve their earthly masters in obedience to the commands of their Heavenly One, and pointing out many of their general failings and weaknesses, which pain their employers and injure themselves.

A Life-Long Story; or, Am I my Sister's Keeper? Facts and Phases for the Times. Dedicated to the Women of England, by One of Themselves.—(Simpkin & Marshall.)—This Life-Long Story, though in but one volume, contains materials and characters sufficient for three. The history of Mary Grenville serves as the vehicle for the introduction of some stern facts concerning dressmakers, their long hours, their unwholesome workrooms, and their miserable pay. Now, these facts are, unfortunately, neither original nor romantic, and are, moreover, but the echoes of long-repeated cries; but, as they are woven into the texture of an interesting tale, they may, perhaps, serve to remind the gay and the happy that the suffering of their less fortunate sisters is not altogether a fiction. The work has evident signs of being a virgin production, and consequently has some marks of the untrained hand—such as a redundancy of characters which, in some places, impede the action of the story, and an occasional want of connexion between the chapters, which is somewhat perplexing: but these are, on the whole, trifling defects in a first work, and could be easily remedied in any future production.

Rugged Homes, and How to Mend Them. By Mrs. Bayly. (Nisbet.)—We have here an account of the progress made by the City Missionaries and the visitors in that hitherto moral plague-spot, Notting Dale—or the "Potteries,"—a place devoted almost exclusively to the rearing of pigs, and, consequently, neither the most civilized nor the most salubrious spot within the London circuit. The account is merely local, but will, doubtless, be of interest to all who take pleasure in such movements.

Public Lectures, delivered before the Catholic University of Ireland, on some Subjects of Ancient and

Modern History, in the Years 1856, 1857, and 1858. By J. B. Robertson. (Dolman.)—The spirit of these lectures is intensely Papal. Mr. Robertson reaches his climax of historical prophecy in the last page of a somewhat desultory and digressive Appendix, by anticipating the eternal maledictions of Heaven upon Louis Napoleon should he disturb the Holy Father. His lectures, strongly tinged with this sentiment, are of a varied character. In the first, Mr. Robertson speaks of himself, and tells how he was patronized by Daniel O'Connell. Thence, he proceeds to examine the records of Phœnician civilization and trade, and to present, in his fourth section, a view of ancient Egyptian commerce, institutions, arts and sciences—penetrating, of course, into the great, unsettled, and, to all appearance, insoluble question of Egyptian chronology. Following this is a lecture, in a philosophic-historical vein, entitled 'Theory of the Christian Monarchy—the Ancient Political Institutions of Spain—the Absolutism introduced by Ferdinand the Catholic and Charles the Second, and consummated by Philip the Second.' The next discourse is an analysis of the British Constitution of 1688, as compared with the old European monarchies and the modern representative systems. "In the seventh and eighth lectures," says Mr. Robertson, in a somewhat pompous and turgid Preface, "I endeavour to sound the causes, moral and political, of that great disruption of the social bonds which occurred in France in 1789." Among his qualifications for this task he adduces his "religious creed" as "a key to the solution of many political problems," and a lengthened residence in France. It may now be surmised what manner of philosophic historian stands in the porch.

Science and Art of Chess. By J. Munroe, B.C.L. (Low & Co.)—An American book, full of good situations and games, with a short preliminary history and account of the game. It is a useful addition to the learner's studies.

The Order of Nature considered in reference to the Claims of Revelation. By the Rev. Baden Powell. (Longman & Co.)—We cannot discuss this book without more of theological argument than our plan allows. Its heads are:—an Historical Sketch of the Progress of Physical Science, as bearing on Religious Belief; the Order of Nature, as bearing on Theology in general; the Natural and the Supernatural; Revelation and Miracles; the Rationalistic and other Theories of Miracles; Theological Views of Miracles; and Conclusions. The book is well worth reading. Prof. Powell is a liberal theologian and a rigid philosopher; he is too much of the school of Faraday, whom he greatly admires; too much disposed to set out with clear views of the naturally possible and impossible.

Mental Arithmetic. By Hugo Reid. (Longman & Co.)—This is a short and neat system of arithmetic, with attention paid to the mental processes.

An Essay on the Cause of Rain. By G. A. Rowell.—This book is sold by the author (at Oxford), and is headed by an imposing list of subscribers in the University. Mr. Rowell's views on the formation of rain by loss of electricity in the clouds have been before the world since the Meeting of the British Association in 1847; they are here collected and enforced with clearness and ability.

Among new editions we have from Messrs. Black, Vol. XVIII. of the *Encyclopædia Britannica*,—and also a fourteenth edition of their *Picturesque Tourist of Scotland*.—From Messrs. Smith, Elder & Co. we have *The Fool of Quality; or, the History of Henry Earl of Morland*, by Henry Brooke, Esq., with a Biographical Preface, by the Rev. C. Kingsley,—and Vols. VII. and VIII. of the *Parent's Cabinet*.—Messrs. Hurst & Blackett have added to their "Standard Library" *Woman's Thoughts about Women*.—Mr. Bohn has added to his "Illustrated Library" *Petrarch's Sonnets and Life*, and to his "Cheap Series" *The Convalescent*, by Mr. N. P. Willis.—*Rita: an Autobiography*, has been added to Mr. Bentley's "Standard Library,"—he has also published Vol. II. of Mr. James's *Naval History of Great Britain*.—*The Sisters of Charity*, by Mrs. Jameson (Longman).—*Eliza Cook's Poetical Works* (Routledge).—*Almacks, a Novel* (Saunders, Otley & Co.).—Mr. Hodgson has added to his New Series

of Novels *The King's Secret*, by Mr. Tyrone Power.—Mrs. Trollope's *Travels and Travellers* (Knight).—*The Orphans of Lissau* (Simpkin).—*The School Girl in France*, by Miss M'Grindell (Simpkin).—*Guide to the Channel Islands* (Adams).—Of second editions lying on our table we notice the Rev. J. H. Riggs's work, entitled *Modern Anglican History* (Heylin).—Dr. Moore's *Ancient Mineralogy* (Low).—*Common Sense or Deception Detected* (Kent).—and the *Diagnosis of Surgical Cancer*, by J. Z. Laurence (Churchill).—The following have entered their third editions:—*The Admiralty Manual of Scientific Enquiry*, superintended by the Rev. R. Main (Murray).—*The Instructive Picture Book, or a Few Attractive Lessons from the Natural History of Animals*, by Adam White (Edmonston & Douglas).—Dr. Turnbull on the *Curability of Consumption* (Churchill).—Chapman's *Every Day French Talk* (Bateman).—*The Practical Rhine Guide and Practical Paris Guide* (Longman).—*Freedom of Labour*, by J. Plummer (Waddington).—*The Sanitary Reform of the British Army* (Chambers).—a volume of *The Brucian* (Tottenham, Coventry).—*The British Controversialist for 1859* (Houlston).—Vol. XIII. of *The National Cyclopædia of Useful Knowledge* (Routledge), and Vol. XVII. of *The Monthly Packet* (Mozley).—Translations consist of M. About's *Roman Question*, translated by Mr. Coape (Jeffs).—*The Minor Poetry of Goethe*, translated by Mr. T. G. Thomas (Low).—and Halm's *Gladiator of Ravenna*, translated by Prof. De Vericour (J. Blackwood).—Reprints comprise Part I. of *Tales from Bentley*.—*The Flyers of the Hunt*, by J. Mills (Ward & Lock).—Dr. Blakey's *Old Faces in New Masks* (Kent).—from 'Household Words' *Old Style's*, by Mr. H. Spicer (Bosworth).—Dr. Tulloch's *Leaders of the Reformation* (Blackwood).—Fergusson's *Railway Readings, or Prose by a Poet* (Routledge).—*Rambles among Woods*, by W. Swinton (Low).—and from the 'Western Farmer' *Fruits, Flowers, and Farming*, by H. W. Beecher (Low).

Of serials in progress we have, as the latest numbers issued, from Mr. Murray, Part VI. of *Byron's Poetical Works*, and Part V. of *Boswell's Life of Johnson*,—from Messrs. Longman, the concluding Part (VII.) of the *Rev. Sydney Smith's Works*, Part IV. of *Moore's Poetical Works*, and also Part II. of Macleod's *Dictionary of Political Economy*,—from Mr. Bentley, Part II. of *Thiers's French Revolution*,—from Messrs. Bradbury & Evans, Part VI. of *The English Cyclopædia of Arts and Sciences*, Part XXI. of Mr. Thackeray's *Virginians*, and also Part I. of *Plain, or Ringlets!*—Part XL. of Routledge's *Shakespeare*,—Part VI. of Routledge's *Illustrated Natural History*,—Part IX. of *The Gallery of Nature*, by the Rev. T. Milner, (Chambers).—Part III. of Chambers's *Encyclopædia*,—Part VIII. of Beeton's *Dictionary of Useful Information*,—from Messrs. Groombridge, Parts XCV. and XCVI. of *Lowe's Natural History of Ferns*, and Part XIV. of *Bree's History of the Birds of Europe*,—from Messrs. Blackie, Part XX. of *The Comprehensive History of England*, and Parts XVII. and XVIII. of *The Comprehensive History of India*,—Part II. of Cassell's *Illustrated Family Bible*,—Part IV. of Cassell's *Popular Natural History*,—Part IV. of *La Bella Balia* (Jeffs).—Part XV. of *Tyasa's Wild Flowers of England* (Houlston), and No. 9. of *Beadwell's Guide to Typography* (Bowering).

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VAUXHALL.

WE cannot let Vauxhall expire without a word of notice. The old manor ground of the mercenary Fulke de Breaute, the "henchman," as he may be called, of King John, is about to be covered with bricks and mortar. Previous to this, the gardens are to be open to the public for a week, by way of dying out gaily. The land on which Fulke erected his hall now belongs to Canterbury Cathedral, by a very ordinary process. The manor of Fulkehall fell, by attainder, to the crown. It was successively held by the Despenchers and the Danvories; but the latter exchanged it with Edward the Third for an estate in Suffolk; and the manor was conferred on Edward the Black Prince, who piously left it to the Church of Canterbury. This bequest was respected by a monarch who upset more wills than all the Ecclesiastical Courts together; and Henry the Eighth left the little estate to the gratified Dean and Chapter.

The old manor-house, like the gardens in its vicinity, served many purposes; and these were not always of a gay aspect. Saddest of sad young ladies, Lady Arabella Stuart, was confined here, under the guardianship of Sir Thomas Parry. The house was then known as Copt Hall. Some years later, there was some doubt whether a college of artisans or a public garden and "assembly" would be ultimately established here. The pleasure-seekers were delighted by the establishment of a place of gaiety and dissipation; and, wearied with the stale yet lively pleasures of that very rustic locality, "Spring Gardens," Charing Cross, they flocked, with the glad eagerness of unhappy idlers in search of a new sensation, to the "New Spring Gardens," on the Surrey side of the Thames. This was about the year 1661. So that, in round numbers, the place may be said to have had a reign—a reign of vicissitudes—which has lasted two centuries.

From the very first the seasons were uncertain. In sickly years they were ill-attended; but, generally speaking, under the Stuarts they were resorted to by the "quality" of a very bad sort, in very great numbers. The richer, not the better class of citizens, imitated the people of quality, and here they plucked cherries, and gallants broke a cheese-cake with their ladies; lovers sipped and looked foolish over their syllabubs; while amateurs of the faster school fluttered about, scattering compliments among the flame-coloured petticoats. But there were faster gentlemen there than these in the Stuart days; gay ruffians of the Killigrew stamp; all plume, velvet, gold lace, and bad principles, with swords to support them. These town rogues were the terror of "civil ladies" in masks; and were sometimes not less so to the ladies of a less "civil" quality. The gardens must have presented a strange sight in those days; for while the hot-brained young "rogues" were assaulting the arbours, and dragging the women away from them, at the sword's point, a more orderly public might have been seen in another part, listening with rapture to the nightingales, or, elsewhere, beating time to the fiddles and Jews' trumps, while walking about, laughing, talking, and mightily diverting themselves.

Were the gay ruffians and revellers anti-Hanoverians? Certain it is that with the coming of "Great Brunswick," as Dr. Young absurdly called George the First, the sunny glory of the place suffered an eclipse. Few went there where the lively mask tapped Sir Roger de Coverly lightly on the shoulder, and the knight, blameless and stainless as Mr. Tennyson's King Arthur, himself, bade the baggage, who had audaciously invited him to partake of a bottle of mead,—"to begone!" But, as Brunswick established itself on the seat of the

Stuarts, the gardens recovered their dignity. Early in the reign of the Second George, Mr. Tyers opened them, with much addition to their old routine of feasting and flirting. He had good luck enough to win the presence of the Prince of Wales, occasionally,—a very good representative of the royal and noble ruffianism of the olden time. Around the Prince gay crowds of masks, dominoes, and lovers of a *Ridotto al fresco*, nimbly trooped; and high Art had, in good time, its cunning to add to the attractions, for Hogarth glorified much canvas or pannel there, and Roubiliac set up the statue of Handel,—great Master of that Art of which Apollo was only the god.

Small, however, were the influences of the deity about the Rotunda, where he was practically worshipped in those famous "Vauxhall ballads,"—sublime namby-pamby of text, to a stupendous unmeaningness of tune.

The usual guides who take the public by the hand state, that the name of "Spring Gardens" clung to the place till about the year 1785. But this is not the case. *Pocahall* was commonly spoken of in the time of old Tyers. Walpole, in 1750, in company with Lady Caroline Petersham, drunken Lord Granby, and far-too-jolly Sir Harry Vane, made a night of it at "Vauxhall," where the gentlemen cut up the chickens which frolicsome Lady Caroline stewed in a saucepan over a lamp in one of the bowers. Fielding, too, who published his 'Amelia' in 1751, sends some of his friends in that story to as turbulent but a less pleasant night at roaring "Vauxhall."

Fireworks came in with the French revolutionary wars, and with them came high prices and unpronounceable Greek (or quasi-Greek) names, which did not describe the entertainments they pretended to designate. The fee for admission ran up, by instalments, from one shilling to four; but the patronage of fashion did not rise in an equal ratio, and the gardens, which did not blossom sweetly under the first of the Georges, sank into cheapness and ruin under the last so named of that illustrious race of monarchs. The weather, too, had been their unkind enemy. The special *fête* days were ever so notoriously damaged by deluges of rain, that men of pastures would not cut their hay on that day; while one of the Tyerses (we forget now which) was so continuously unlucky, that farmers laid down broad acres of turnips as they heard of the continuation of his proprietorship.

One week more of modified madness—a melancholy gaiety—and streets will rise where well-dressed folly so long and so riotously reigned,—where Billington poured forth her honeyed notes and Incedon his "linked sweetness,"—where Il Diavolo Antonio swung by one foot on the slack wire, pealing forth from a silver trumpet, as he swung, the overture to 'Lodoiska,'—and where the terrible gaieties of the night were succeeded by the terrible penalties of "next morning." What is to come for a week is the "wake" of a dead, not the reproduction of a living, Vauxhall. The lights, and the drink, and the garishness will be there where the song of the old nightingales has long been silent—for ever.

WORKS OF ART IN THE DRIFT.

July 13.

WITH regard to the presence of works of Art in the Upper Drift, the subject easily divides itself into two heads:—First, are the objects discovered genuine works of Art? and, secondly, were they actually found in strata deposited at a period contemporary with the organic remains with which they are associated?

The first duty of all inquirers is to free their minds from all prepossessions respecting the antiquity of the human race. On this point most geologists may be charged with having heretofore had the strongest preconceived opinions respecting the late date of the appearance of man on the world, in confirmation of which I may appeal to the writings of Buckland and many others. They were, therefore, no more likely than other observers to adopt in haste any hypothesis that might tend to prove his extreme antiquity. They were, however, so far prepared for such a contingency,

that their habits of thought might lead them to accept good evidence when offered with comparative facility, and their daily occupations give them some advantages in dealing with the question.

For more than twenty years, like others of my craft, I have daily handled stones, whether fashioned by Nature or Art; and the flint hatchets of Amiens and Abbeville seem to me to be as clearly works of Art as any Sheffield whittle. It does not matter whether they occur under unexpected circumstances or not. The question is, is there reason to believe that flints are ever so fashioned by natural processes? Certainly flints moulded "by motion in water" assume forms quite the reverse of implements made by man, or even of flints fractured by any mere blow, or by the action of the weather. The action of running water, or of waves on a beach, is to remove all asperities and other accidental marks on stones of every description. So thoroughly is this the case, that stones that have been simply scratched by the onward motion of a glacier, lose not only their finer structures, but all their angles get rubbed off, and they become rounded and *water-worn* by attrition, as they rattle on each other in their passage down the stream. This result is universal, not only in brooks and rivers, but also on sea-shores, like the Chesil Bank, for instance,—where all the stones, instead of being sharply fractured, are water-worn and rounded. Atmospheric influences often produce angularity in stones; but these weather-broken fragments never possess those repeated small fractures at the edge, the result of many taps, and that peculiar artificial symmetry so evident in the presumed flint hatchets of Abbeville.

With respect to their position in the Drift, we have the testimony of various independent observers, both French and English. I accept this part of the evidence from Mr. Prestwich alone, as I would accept the evidence of the existence of the planet Neptune from Prof. Adams. Mr. Adams's peers know his value, and all British, and most Continental geologists are aware, that Mr. Prestwich is not only a man of long-tried experience, but is alike skilful and cautious in all his determinations.

A. C. RAMSAY.

RAPHAEL AND HIS FRIEND TADDEO TADDEI.

24, Gresham Street, July 12.

HAVING, in your Number for the 8th of March 1851, been kind enough to insert a notice of mine on the subject of Andrea Mantegna, his family and friends, whose portraits I had discovered in one of the compartments of the 'Triumph of Julius Cæsar,' at Hampton Court, perhaps you will now further oblige me, by finding room for this communication respecting a portrait, by Raphael, of one of his early patrons and friends.

For several years past I have had in my possession a portrait of an Italian gentleman. It is on pannel, and nearly the size of life, though little more than the head and shoulders are visible. I always regarded this as a work by Raphael. This has since been confirmed by the initials of that painter being found on the collar; but the party represented remained, until recently, unknown. Within the last few days, however, I have had the satisfaction of discovering the name of Taddeo Taddei on it, as well; and make no doubt of that being really the name of the individual represented.

It will be in the recollection of those of your readers acquainted with the history of Raphael, that the name of Taddeo Taddei is mentioned, with reference to the great painter's visits to Florence, with the greatest honour—for when he went there to study, he was received into the house of Taddeo, where he remained during his stay—comprising nearly two years—that is, from 1506 to 1508.

This fact, and the gratitude of Raphael in return, is thus recorded by Vasari:—

"He was, indeed, esteemed in that city, but above all by Taddeo Taddei, who being a great admirer of distinguished talent, desired to have him always in his house and at his table,—thereupon Raphael—who was kindness itself—that he might not be surpassed in generosity, painted

two pictures for Taddeo, wherein there are traces of his first manner, derived from Pietro, and also of that much better one which he acquired at a later period by study, as will be related hereafter. These pictures are still carefully preserved by the heirs of the above-named Taddeo."

Raphael himself, in a letter to his uncle, dated Florence, April the 11th, 1508, thus speaks of Taddeo:—"Further, I would beg you, my dear uncle, to tell my uncle and aunt Lasanta, that Taddeo Tadei, the Florentine of whom we have repeatedly spoken, is coming to Urbino, and hope they will do him honour without stint, and I hope you will do so too for love of me, since there is no man to whom I am more obliged than to Messer Taddeo."

Such is the individual for whom the great artist felt so great an affection, and whose portrait has now been discovered.

There is a circumstance which surprisingly confirms the fact of the portrait being that of Raphael's early patron and friend, which is this:—The Cartoon for the celebrated picture of the 'Entombment,' (engraved by Amsler,) is known to have been prepared by Raphael, at Florence, and most likely in the very house of Taddeo. Now, the figure to the extreme left in this composition, wearing a turban, and assisting in bearing the body of Our Saviour, has precisely the same features as the before-mentioned portrait—and no doubt the painter introduced it out of compliment to his protector, whose dignified aspect, so frequently before him, seemed suited to be employed in such an honourable office.

In the extract from Vasari, it will be observed, that he simply says, that Raphael presented Taddeo with two pictures, without specifying what the subjects were. It has been said, that they were both Madonna pictures, and that one of them is now in the Belvedere Gallery, at Vienna,—the other, in the Bridgewater Collection (the circular 'Holy Family'). This, I presume, is only conjecture, as the Bridgewater picture came from the Orleans Gallery, and the Vienna one was purchased not many years ago. Now, although I do not wish to assert anything that cannot be supported by facts, yet, I think, I may venture to say that, in the absence of any proof to the contrary in Vasari, it would not be very unreasonable in me to suppose that one of the two pictures, so stated by him as given to Taddeo, was a portrait, and not a religious subject, and as such may be the very picture now in my possession.

As I am desirous of the fullest investigation of the correctness of the foregoing statement, I shall be most happy to produce the work in question to any one taking an interest in the subject, on an appointment being made for that purpose.

J. O'CONNELL.

THE GREAT VOLCANO OF MAUNA LOA, IN THE ISLAND OF HAWAII.

ACCOUNTS have been recently received of another eruption of this fearful volcano, which in violence far exceeds those which have already made Mauna Loa a name of terror. It is remarkable that as far back as October 1856 the Rev. T. Coan, in a letter written at that date from Hilo, states that although the island of Hawaii was apparently tranquil after a recent eruption of Mauna Loa, he believed that a stream of lava was still flowing more than sixty miles longitudinally under its own refrigerated cover, and there were many signs in 1857 that the volcano was only slumbering. In September of that year a lake in glaring fusion occupied the crater, and the great cauldron was observed to boil furiously on the southern side. It appears that the volcano burst forth on the 23rd of last January. Several persons sailed from Honolulu to witness the stupendous phenomenon, and the following description of it is taken from the *Pacific Commercial Advertiser*.

From the distance at which we observed it, about ten miles, the crater appeared to be circular and perhaps 300 feet across. It may prove to be 500 feet or even 800 feet across. The rim of the crater is surrounded by cones of stones and scorie, these cones constantly varying in extent, now growing in size,

and again all tumbling down. The lava does not run out from the side of the crater like water from the rim of a bowl, but is thrown up in continuous columns like the Geyser springs, as represented in school geographies. At times this spouting appeared to be feeble, but generally, as if eager to escape from the pent-up bowels of the earth, the lava rose to a height nearly equal to the base of the crater. The columns and masses of lava thrown out were ever varying in form and height. Sometimes, when very active, a spire or cone of lava would shoot up like a rocket, or in the form of a huge pyramid, to a height nearly double the base of the crater. If the mouth of this be 500 feet across, the perpendicular column must have been 800 to 1,000 feet in height. Then, by watching it with a spy-glass, the columns would be seen to diverge and fall in all manner of shapes, like a fountain.

This part of the scene was one of true grandeur: no words can convey a full idea of it. The molten fiery redness of the lava, ever varying, ever changing its form, from the simple gurgling of a spring to the hugest fountain conceivable, is a scene when viewed that will be painted in all its splendour and magnificence on the memory of the observer till death. Large boulders of red hot lava-stone, weighing hundreds if not thousands of tons, thrown up with inconceivable power high above the liquid mass, could be seen occasionally falling outside or on the rim of the crater, tumbling down the cones and rolling over the precipice, remaining brilliant for a few moments, then, becoming cooled and black, were lost among the mass of the surrounding lava. The observer cannot help watching it with intense delight, the only drawback being the severe cold of the night.

On leaving the crater, the lava-stream does not appear for some distance—say an eighth of a mile—as it has cut its way through a deep ravine or gulf, which hides it from the eye. The first that we see of the lava, after being thrown up in the crater, is its branching out into various streams, some distance below the fountain-head. Instead of running in the large stream, it parts and divides into a great number, spreading out to five or six miles in width. For the first six miles from the crater the descent is very rapid,—the flow of lava varying from four to ten miles an hour. But after reaching the level plain the stream moves slower. Here the streams are not so numerous as higher up, there being a principal one, which varies, and is very irregular, from an eighth to half a mile in width, though there are frequent branches running off from it. This principal stream reached the sea, near Wainanali, on the 31st of January, after a flow of eight days. When it reached the sea, it spread out about half-a-mile in width. Some of the finest scenes of the flow were the cascades or falls formed in it before the lava reached the plain. There were several of them, and they appeared to be changing, and new ones formed in different localities as new streams were made. One, however, that remained apparently unchanged for two days, must have been 80 to 100 feet in height. First there was a fall; then below were cascades or rapids. To watch this fall during the night, when the bright, red-hot stream of lava was flowing over it, at the rate of ten miles an hour, like water, was a scene never to be forgotten. On reaching the plain, where it is more level, the lava-stream, of course, moves along more slowly and less divided than above. The stream which had run into the sea had apparently ceased flowing, and was cooled over, so that we crossed and recrossed it in many places; and through the fissures we could see the molten lava with its red-hot glow. An intense heat issued out from them. In many places the surface was so hot that the soles of our shoes would have been burnt had we not kept in rapid motion.

On the afternoon of our arrival at the encamping-ground a new stream started some few miles below the crater, which had evidently been dammed up by some obstruction, and came rushing down with tremendous noise and fury through the thick jungle which lay in its track, burning the cracking trees, and sending up for a time a thick smoke, almost as dense as that from the crater. This

stream, from the time that it broke away from its embankment, moved at the rate of two miles an hour till it reached the vicinity of our camp, where its progress was checked, and it moved not more than a quarter of a mile an hour. But it formed a grand sight. Here was a stream of lava rolling over the plain, 20 to 25 feet in height, and about an eighth of a mile in width, though its width varied a great deal, sometimes broader, sometimes narrower. It was, in fact, a mass or pile of red-hot stone, resembling a pile of coals on fire, borne along by the liquid lava-stream underneath. As it moved slowly along large red-hot boulders would roll down the sides, breaking into a thousand small stones, crushing and burning the trees which lay in the track.

The poor inhabitants of Wainanali, the name of the village where the fire reached the ocean, were aroused at the midnight hour by the hissing and roaring of the approaching fire, and but just in time to save themselves. Some of the houses of the inland portion of the village were partly surrounded before the inmates were aware of their danger. The village is, of course, all destroyed, and its pleasant little harbour filled up with lava.

Further accounts state that the volcano is dominated by a vast column of smoke, which, it is calculated, attains the extraordinary height of 10,000 feet.

OUR WEEKLY GOSSIP.

A London Committee has been formed for promoting the excavations on the site of the Roman city of Uriconium, at Wroxeter, near Shrewsbury, of which the following noblemen and gentlemen are members:—Earl Stanhope, Viscount Hill, Lord Lonsborough, Lord Braybrooke, Lord Talbot de Malahide, Lord Lindsay, B. Botfield, Esq., M.P., The Hon. R. W. Clive, M.P., R. Monckton Milnes, Esq., M.P., H. Danby Seymour, Esq., M.P., W. Tite, Esq., M.P., C. C. Babington, Esq., Sir John P. Boileau, Bart., Rev. Dr. Bosworth, Rev. Dr. J. C. Bruce, T. Bury, Esq., R. Chambers, Esq., Sir James Clark, Bart., C. Wentworth Dilke, Esq., Hepworth Dixon, Esq., J. Forster, Esq., S. C. Hall, Esq., J. O. Halliwell, Esq., F. Hindmarsh, Esq., Rev. T. Hugo, Dr. H. Johnson, J. Mayer, Esq., Sir R. I. Murchison, F. Ouvry, Esq., C. R. Smith, Esq., Vice-Admiral W. H. Smyth, W. S. W. Vaux, Esq., A. Way, Esq., T. Wright, Esq. Other names are being daily added to the list.

The warm weather seems to have an active influence on literature. We hear that Mr. Owen Maddyn is engaged upon a work called 'Thomas Davis, or Irish Aspirations,'—which is likely to throw light on society in Ireland during the Repeal movement and the closing years of O'Connell's life. The correspondence of Davis is said to be stamped with all the freshness and genial sincerity of his interesting character. Mr. Bentley has a promising list of announcements. In addition to which we hear the 'Lives of the Princes of Wales,' by Dr. Doran, spoken of. The author of 'John Halifax' is also engaged on a new story, 'A Life for a Life'; Lady Charlotte Pepps is at work on the illustration of 'Female Influence'; and the author of 'Charles Auchester' is underlined for another appearance in a new book, 'Almost a Heroine.' As for the popular novelists, if we may give credit to report, they are more than usually lively in this oppressive season. While our literary labourers are at their toil, some of those abroad are receiving distinguished honours at the hands of Continental sovereigns. Among these is M. Eugene Rendu, author of a little manual on Primary Instruction in Germany, France and England. The King of Portugal has ordered this work to be translated into Portuguese, and he has conferred on the author the cross and riband of the Order of Christ.

When Sir Fretful Plagiary read that well-known line from his new play, "Perdition catch my soul, but I do love thee," a faint idea struck his audience that they had heard that passage somewhere before. In a somewhat different way, a Mr. Davies, writing to us from Warrington, states that, on reading the account of the plot of Mr. Tom Taylor's original comedy, 'The Contested Election,'

he was struck by its resemblance to a little drama of his own, which had been represented successfully on the Warrington stage. The piece is named 'Our Town.' Mr. Davies proceeds to say:—"As 400 copies of the play were sold, I registered it at Stationers' Hall, and, in February last, I also forwarded a copy to Mr. J. Stirling Coyne, Secretary to the Dramatic Authors' Society, with the view to further registration; but his reply was, 'that the Society do not undertake in any way the registration of pieces.' He, however, retained the copy I sent him." The author having subsequently "forwarded two copies to Mr. Robson," who declined to produce the drama, "I thought," says Mr. Davies, "no more of the matter until reading your account of Mr. Tom Taylor's play, when I was struck with the close resemblance between the two dramas. I send herewith a copy of my play, and am confident a perusal will satisfy you that two distinct minds could not independently produce plays, each showing the gross venality of small boroughs; each introducing a wealthy grocer averse to political or municipal honours, but pushed on by an ambitious wife, who is again the tool of a peniless adventurer—Micky Doyle, in 'Our Town,' Mr. Dodgson, in 'The Contested Election.' * * Messrs. Micky Doyle and Dodgson are each made to write the candidate's address; the latter part of both pieces is sustained by remittance of half-notes, and they alike are liable to the charge of allowing minor personages to rise into unwonted importance." Mr. Davies adds his belief that his friends of the "Blue Pig" evidently give rise to Mr. Taylor's "Blue Lambs"; and points out that "the chief difference between the two works seems to arise from the fact of mine representing a municipal, and Mr. Taylor's a parliamentary election."—We have omitted some hard phrases from Mr. Davies's letter, the substance of which we insert as suggestive of an addition to the Curiosities of Literature, and nothing doubting that a satisfactory reply will be given by the author of 'The Contested Election,' which piece Mr. Davies has neither seen nor read.

Thirteen portraits were presented to the National Portrait Gallery during the last year. Government has offered to the Trustees of the Gallery Hayter's 'Reformed Parliament, 1833.' Want of room prevents the present acceptance of this gift. The number of pictures purchased amounts to forty-four.

On the subject of All Saints' Church, Margaret Street, a Correspondent makes these remarks:—"It is not true that 'no poor person dare enter,' nor is there any headled pew-opener; the fact is, there are no pews; and that as the sittings are not paid for, or reserved in any way, the poor have a perfect right to the possession of all or any of them."

By way of supplement to the paper on the Water-Glass of Fuchs and Kuhlmann, we feel pleasure in making honourable mention of the name of Mr. Ransome, of Ipswich, who has been for fifteen years experimenting on the practical applications of the soluble silicates. Mr. Ransome received a Telford Medal in 1848 from the Institution of Civil Engineers, and a prize medal in 1851, for his artificial silicated stone; and he has in this country patented most of the applications referred to, and employed the silicate of soda in preserving buildings.

The recent opening of the railway into Cornwall, by means of the Royal Albert Viaduct, at Saltaash, has forced on the Cornish people the necessity of "uniform time." It would seem that the churchwardens of Camborne are among the most enlightened in this remote district, and the first to perceive the advantages resulting from the adoption of Greenwich time. Their alteration of the parish clock from local to railway time did not meet with the approval of the magistrates acting for the East Division of the Hundred of Penwith, and a lengthened correspondence ensued, resulting in the churchwardens declining to retrograde, and adhering to an arrangement which they think has the merit of guiding the public correctly in a matter which so much concerns their interest and convenience. We are told that Hayle, Camelford, Bodmin and Lostwithiel have also set their clocks to

show and strike Greenwich time only. A Correspondent wishes to know when Plymouth will follow so excellent an example. The pretended inconvenience arising from the tidal tables the Astronomer Royal satisfactorily answered long ago through Sir Stafford Northcote.

The sale of Mr. Hobler's collection of Roman brass medals was concluded during the last week by Messrs. Sotheby & Wilkinson. The prices, generally speaking, were high:—Domitia, *obv.*, fine bust to the right—*rev.*, Empress seated, with long sceptre, near her a boy (young Domitian deified), 60*l.* (this coin was bought at the Campana Sale, when it produced 18*l.*)—Trajanus, with octo-style Temple on the reverse, 15*l.* 10*s.*—Another example, with the Circus Maximus, 11*l.* 11*s.*—Hadrianus, with the Emperor to the left, on a base, addressing soldiers, 13*l.* 2*s.* 6*d.*—Another, a medallion with eagle on fulmen, 22*l.* 10*s.*—Antoninus Pius, relating to Britain, 19*l.* 15*s.*—Another specimen, with the goddess Ops on the reverse, 10*l.*—Another, a rare medallion of grander style of Art, 60*l.*—Faustina Senior, with veiled bust, 21*l.*—A rare medallion of Marcus Aurelius, with youthful bust of the Prince, 15*l.*—Another specimen, with bearded togated bust, 21*l.* 10*s.*—Faustina Junior, with diademed bust, of high Art, 27*l.*—Pertinax, with bearded bust, a remarkably fine specimen, 29*l.*—Septimius Severus, with two winged Victories raising a trophy, 17*l.*—Another specimen, the Emperor with Caracalla and Geta near an altar, 16*l.* 16*s.*—Julia Donna, with palladium and long sceptre, a coin of superlative beauty, 36*l.*—Caracalla, *rev.*, Victoria Britannica, 18*l.* 15*s.*—Geta with Vict. Brit., 12*l.*—Alexander Severus, *obv.*, fine bust, 14*l.* 14*s.*—Volusianus with bare head, and the youthful Caesar on the reverse, 20*l.*—The whole sale produced 1,759*l.* 5*s.* 6*d.*

From the printed returns of the "Estimates, &c., Civil Services, Education, Science and Art," we collect several items of interest. For the present year, ending March 1860, an increased grant (compared with that of last year) has been made for public education, in Great Britain and Ireland, to the amount of upwards of 200,000*l.* The grants to the Scotch and Irish Universities show but a nominal difference; that to the British Museum is less than that of last year, by nearly 8,500*l.* There has been expended from the Education grants, made between 1839—53, above three millions and a half sterling. The grant in aid of Science and Art, for the current year, amounts to 93,394*l.* 11*s.* Of Schools of Art, we find 77, attended by upwards of 68,000 students. Among the details connected with our National Galleries, it is observable that the number of students who resort annually to Marlborough House exceed those who attend Trafalgar Square, by nearly 1,800. The numbers being at the former 5,874; at the latter 4,095. The picture of the old masters the most frequently copied is the 'Gevarthus,' by Vandyck, namely, thirteen times; of the later masters, the 'Sun rising in the Mist,' by Turner, five times. The visitors to the National Gallery in one year, amount to 553,000; to Marlborough House, something less than half that number. In the last year, 10,000*l.* have been expended on eight pictures. The total number of visitors for the year is nearly 800,000. From another return of Estimates, we find England paying pretty liberally to victims of the Nationalities-question. Thus, to Toulon and Corsican emigrants and American loyalists, we pay above 1,100*l.* per annum, and rather more than three times that amount to Polish refugees and distressed Spaniards.

The historian Prescott's cottage has been recently sold, with a modest estate adjoining. It comprised (says a New York paper) a two-story house and about one acre of land, and embraced the celebrated "Swallow's Cave" and "Pea Island." It is the most commanding locality at Nahant. Charles Inches, of Boston, was the purchaser, at 5,350*l.*

If French gentlemen of learning and of leisure are addicted to sketching a history of the times in which they live, and of the manner in which they are governed, the authorities would also seem to have considerable curiosity to know the opinions of writers, whose sentiments indeed are no great

secret. Thus, the Château de la Benattonnière, the seat of Count Arthur de Beaumont, a legitimist nobleman, was recently overhauled by a critical police; but, says the *Gazette de France*, "the most minute investigations were entirely without result."

M. de Bazancourt and M. Launoy have been ordered from Paris to Italy on a literary mission. They are to fight all the campaign over again, on paper. M. de Bazancourt, whose very French rendering of the Crimean campaign is both amusing and irritating, is charged with the task of describing the operations of the army. M. Launoy, who is the editor of the *Moniteur*, will relate the naval part of the story! These accomplished gentlemen will, no doubt, fulfil all the expectations formed of them.

M. Thiers has been passing some days at Charle-roi, in order to study, on the very stage, the preliminary scenes of the great drama, the *finale* of which was played out at Waterloo. The local papers which record this event add, that the *anciens* of Charle-roi, Gilly, and Fleurus will be particularly happy to narrate to the romantic writer of history the facts of which they themselves were the witnesses. This promises a curious history of the battle, corresponding with the same writer's remarkable record of the engagement at Trafalgar.

"At 3 A.M. on the morning of the 3rd inst.," says a Correspondent, writing from Vesuvius, "the crater, in the direction of Pompeii, formed a fosse, so that it is now impossible to ascertain its actual depth. Flames of various colours proceed from it; the whole crater trembles, and the fissures which were made in it a few days since are now a bed of fire. Towards the Hermitage another opening has been made, with two separate 'chimneys,'—one of which throws out fire-stones, and the other pumice and ashes. The mouth from which the circular flames issued is now much enlarged. At the foot of the mountain, in the direction of Resina, a small crater has been formed, from which are ejected red-hot stones, weighing a pound each. About 200 feet below it, a crater has been formed in a fosse, whence issues red-hot lava, which runs forward so violently that, if it took a straight-forward direction, it must arrive soon in Resina or Portici. It branches off, however, in three different directions. I have to add the loss of three other small estates to the list of those which have been already covered over with lava. His Majesty has already contributed two several sums of 600 ducats and 2,000 ducats, from his Privy Purse, to the relief of the sufferers."

Will Close on Saturday, the 3rd inst.

ROYAL ACADEMY OF ARTS, Trafalgar Square.—The EXHIBITION of the Royal Academy is NOW OPEN.—Admission (from Eight till Seven o'clock). One Shilling. Catalogue, One Shilling. JOHN PRESCOTT KNIGHT, R.A., Secretary.

BRITISH INSTITUTION, Pall Mall.—The GALLERY, with a Collection of Pictures by Ancient Masters and deceased British Artists, is OPEN DAILY, from Ten to Six.—Admission, 1*s.*; Catalogue, 6*d.* GEORGE NICOL, Secretary.

Will shortly Close.

SOCIETY OF PAINTERS IN WATER-COLOURS.—The FIFTY-FIFTH ANNUAL EXHIBITION, at their Gallery, 5, Pall Mall East (close to the National Gallery), OPEN from Nine till Dusk.—Admission, 1*s.*; Catalogue, 6*d.* JOSEPH J. JENKINS, Secretary.

THE NEW SOCIETY OF PAINTERS IN WATER-COLOURS.—The TWENTY-FIFTH ANNUAL EXHIBITION of this Society is NOW OPEN at their Gallery, 53, Pall Mall, near St. James's Palace, daily from Nine till Dusk.—Admission, 1*s.*; Season Tickets, 5*s.* JAMES FAHEY, Sec.

FRENCH EXHIBITION, 130, Pall Mall.—The SIXTH ANNUAL EXHIBITION of PICTURES, the Contributions of Artists of the French and Flemish Schools, is NOW OPEN. Also in the same building, the Works of DAVID COX.—Admission, 1*s.*; Catalogue, 6*d.* each. From Ten till Six.

THE HEART OF THE ANDES, by Frederic E. Church (Painter of the Great Fall, Niagara), is being exhibited daily by Messrs. DAY & SON, Lithographers to the Queen, at the GEMMAN GALLERY, 185, New Bond Street.—Admission, One Shilling.

Dr. KAHN'S MUSEUM, top of the Haymarket (open for Gentlemen only).—Dr. Kahn will deliver Lectures daily, at Three and half-past Eight, at his unrivalled and original Museum, on important and interesting topics in connexion with Anatomy, Physiology, and Pathology (vide Programme). Admission, 1*s.*—Dr. Kahn's Lectures, &c., free by post for twelve stamps, direct from the Author, 17, Harley Street, Cavendish Square.

ROYAL INSTITUTE OF ANATOMY AND SCIENCE, 309, OXFORD STREET, nearly opposite the Princess's Theatre.—This splendid Institution is now complete, and OPEN DAILY, for GENTLEMEN ONLY, from Eleven A.M. till Ten P.M. Popular Lectures take place six times every day, illustrated by Scientific Apparatus, and the most superb Collection of Anatomical Specimens and Models in the world; also extraordinary natural wonders and curiosities.—Admission, 1*s.*; Catalogue, Free.—"A really splendid collection."

SCIENCE

SOCIETIES.

GEOLOGICAL.—June 22.—Sir C. Lyell, V.P. in the chair.—‘Further Observations on the Ossiferous Caves near Palermo,’ by Dr. Falconer. Dr. Falconer, in the first place, adverted to his previous communication, read on the 4th of May last, before his collections had arrived in England. In the present paper he submitted, with more detailed explanations, the materials on which his first statements were founded. Dr. Falconer then described the physical geography of that portion of the northern coast of Sicily in which the ossiferous caves abound, namely, between Termini on the east and Trapani on the west. Along the Bay of Palermo, and again at Carini, the hippurite-limestone presents inland vertical cliffs, from the base of which stretch slightly inclined plains of pliocene deposits, usually about 1½ mile broad, towards the sea. The majority of fossil shells in these tertiary beds belong to recent species. At the base of these inland cliffs, but sometimes 50 feet above the level of the plain, and upwards of 200 feet above the sea, the ossiferous caves occur. One of the best known of these is the Grotto di Santo Ciro, in the Monte Grifone, about two miles from Palermo. This cave has been often described. Like many others, it contains a thick mass of bone-breccia on its floor, extending also beyond its mouth and overlying the pliocene beds outside, where great blocks of limestone are mixed with the superficial soil. The bones from this cave had long been known, and were formerly thought to be those of giants. Some years since bones were here excavated for exportation; and M. Christol at Marseilles was surprised to recognize the vast majority of remains of two species of *Hippopotami* amongst bones brought there, and counted about 300 astragali. Besides the *Hippopotamus*, remains of *Elephas* also occur. Prof. Ferrara suggested that the latter were due to Carthaginian elephants, and the former to the animals imported by the Saracens for sport. The Government of Palermo having ordered a correct survey of this cave and its contents, it was found that beneath the bone-breccia was a marine bed, with shells, and continuous with the external tertiary deposits. The wall of the cave to the height of 8 feet from the floor had been thickly bored by *Pholades*; for the space of ten feet higher the side was smooth; and still higher up it was cancellar or eroded. Above the breccia were blocks of limestone, covered by earthy soil, in which bones of *Hippopotami*, with a few of those of *Bos* and *Cervus*, light and fragile, not fossilized as in the breccia, occurred plentifully. In his late visit to the San Ciro Cave, Dr. Falconer collected (besides the *Hippopotamus*) remains of *Elephas antiquus*, *Bos*, *Cervus*, *Sus*, *Ursus*, *Canis*, and a large *Felis*, some of which indicated a pliocene age. Another cave, the Grotto di Macagnone, about twenty-four miles to the west of Palermo, was lately the especial subject of the author’s research, whose attention was directed to it by J. Morrison, Esq. In its form it differs from that of San Ciro, being much wider. Its sides show no *Pholad* markings nor polished surfaces, as far as they are yet bared. It has a reddish or ochreous stalagmitic crust covering the interior. It agrees with the San Ciro Cave in its situation at nearly the same elevation above the sea and above the tertiary plain; and in its enormous mass of bone-breccia and great accumulation of limestone-boulders covered by the humate soil with loose bones. The floor had already been dug over for bones. Beneath this (as shown by the section which Dr. Falconer made at the mouth of the cave) was the usual ochreous loamy earth (called “cave earth”), with huge blocks of blue limestone, which impeded the operations of search. Then a reddish-grey, mottled, spongy loam, cemented by stalagmite, occurring in thick patches, and called “cinere impastate” by the peasants. This covers bone-breccia resembling that of San Ciro, and, like it, is full of bones of *Hippopotami*. The remains of a large *Felis*, two extinct species of Deer, and of *Elephas antiquus* were met with also. The last is characteristic of the other pliocene caves of Europe. Coprolites of a large *Hyena* occur in

ochreous loam; and especially in a recess on the face of the cliff near the cave’s mouth. A patch of the “cinere impastate” was found under the superficial earthy floor of the cave at one spot near the inner wall. The author next described some remarkable conditions in the roof of the cave. About half-way in from the mouth, and at 10 feet above the floor, a large mass of breccia was observed, denuded partly of the stalagmitic covering, and composed of a reddish-grey argillaceous matrix, cemented by a calcareous paste, containing fragments of limestone, entire land shells of large size finely preserved, splinters of bone, teeth of ruminants and of the genus *Equus*, together with comminuted fragments of shells, bits of carbon, specks of argillaceous matter resembling burnt clay, together with fragments of shaped siliceous objects of different tints, varying from the milky or smoky colour of chalcedony to that of jaspery hornstone. This brecciated matrix was firmly cemented to the roof, and for the most part covered over with a coat of stalagmite. In the S.E.E. expansion of the cavern, near the smaller aperture, a considerable quantity of coprolites of *Hyena* was found similarly situated in an ochreous calcareous matrix, adhering to the roof, mingled with some bits of carbon, but without shells or bone-splinters. On the back part of the cavern, where the roof shelves towards the floor, thick masses of reddish calcareous matrix were found attached to the roof, and completely covered over by a crust of ochreous stalagmite. It contained numerous fragments of the siliceous objects, mixed with bone-splinters and bits of carbon. In fact, all round the cavern, wherever the stalagmitic crust on the roof was broken through, more or less the same appearances were presented. In some parts the matrix closely resembled the characters of the “cinere impastate,” with a larger admixture of calcareous paste. With regard to the fragments of the siliceous objects, the great majority of them present definite forms, namely, long, narrow, and thin; having invariably a smooth conchoidal surface below, and above, a longitudinal ridge bevelled off right and left, or a concave facet replacing the ridge; in the latter case presenting three facets on the upper side. The author is of opinion that they closely resemble, in every detail of form, obsidian knives from Mexico, and flint knives from Stonehenge, Arabia, and elsewhere, and that they appear to have been formed by the dislamination, as films, of the long angles of prismatic blocks of stone. These fragments occur intimately intermixed with the bone-splinters, shells, &c. in the roof-breccia, in very considerable abundance; amorphous fragments of flint are comparatively rare, and no pebbles or blocks occur either within or without the cave. But similar reddish flint or chert is found in the hippurite limestone near Termini. In regard to the theory of the various conditions observed in the Macagnone Cave, the author considers that it has undergone several changes of level, and that the accumulation of bone-breccia below and outside is referable to a period when the cave was scarcely above the level of the sea. Dr. Falconer points out the significance of the fact, that although coprolites of *Hyena* were so abundant against the roof and outside, none, or but very few, of the bones of *Hyenas* were observed in the interior. He remarked also on the absence of the remains of small mammals, such as Rodents. He inferred that the cave, in its present form, and with its present floor, had not been tenanted by these animals. The vast number of *Hippopotami* implied that the physical condition of the country must have been very different at no very distant geological period from what obtains now. He considered that all deposits above the bone-breccia had been accumulated up to the roof by materials washed in from above, through numerous crevices of flues in the limestone, and that the uppermost layer, consisting of the breccia of shells, bone-splinters, siliceous objects, burnt clay, bits of charcoal, and coprolites of *Hyena*, had been cemented to the roof by stalagmitic infiltration. The entire condition of the large fragile *Helices* proved that the effect had been produced by the tranquil agency of water, as distinct from any tumultuous action. There was nothing to indicate that the different objects in the roof-breccia

were other than of contemporaneous origin. This, consequently a great physical alteration in the country, altering the flow of superficial water, and of the subterranean springs, changed all the conditions previously existing, and emptied out the whole of the loose incoherent contents, leaving only the positions agglutinated to the roof. The wreck of these ejecta was visible in the patches of “cinere impastate,” containing fossil bones, below the mouth of the cavern. That a long period must have operated in the extinction of the *Hyena*, Cave-lion, and other fossil species, is certain; but no index remains for its measurement. The author would call the careful attention of cautious geologists to the inferences, — that the Macagnone Cave was filled up to the roof within the human period, so that a thick layer of bone-splinters, teeth, land-shells, coprolites of *Hyena*, and human objects was agglutinated to the roof by the infiltration of water holding lime in solution; that subsequently, and within the human period, such a great amount of change took place in the physical configuration of the district as to have caused the cave to be washed out and emptied of its contents, excepting the floor-breccia, and the patches of material cemented to the roof and since coated with additional stalagmite.—Mr. Prestwich gave in a few words the results of the examination of the bone-cave at Brixham in Devonshire. The cave has been traced along three long galleries, meeting or intersecting one another at right angles. Numerous bones of *Rhinoceros tichorhinus*, *Bos*, *Equus*, *Cervus tarandus*, *Ursus spelæus*, and *Hyena* have been found; and several flint-implements have been met with in the cave-earth and gravel beneath. One in particular was met with immediately beneath a fine antler of a Reindeer and a bone of the Cave-bear, which were imbedded in the superficial stalagmite in the middle of the cave.—‘Observations on a Flint-implement recently discovered in a bed of Gravel at St. Acheul, near Amiens,’ by John Wickham Flower, Esq. The gravel capping a slight elevation of the chalk at St. Acheul is composed of water-worn chalk-flints, and is about 10 feet thick; above it is a thin band of sand, surmounted by sandy beds (3 feet 6 in.), and brick-earth (11 feet 9 in.). In this gravel the remains of Elephant, Horse, and Deer have been found, with land and freshwater shells of recent species. From the gravel Mr. Flower dug out a flint-implement, shaped like a spear-head, at about 18 inches from the face of the pit, and 16 feet from the surface of the ground. Mr. Flower in this communication pointed out evidences to prove that this and many other similar flint-implements obtained from the same gravel were really the result of human manufacture, at a time previous to the deposition of the gravel in its present place. Mr. Flower’s visit to St. Acheul was made in company with Messrs. Prestwich, Godwin-Austen, and Mylne, with a view to verify the discoveries made respecting the occurrence of flint-implements in the gravel and peat of the Somme Valley by M. Boucher de Perthes, of Amiens.—A large collection of Osseous remains and Flint-objects from the Grotto di Macagnone, and others from San Ciro, were exhibited; also specimens of Flint-objects from Brixham Cave, the gravel of Amiens, &c., and a series of Flint-implements from Arabia, North America, Mexico, &c.—The Society then adjourned until the 2nd of November.

ROYAL SOCIETY OF LITERATURE.—July 6.—B. Austen, Esq., in the chair.—Capt. Sleight and the Rev. E. Salter, M.A., were elected Members.—Dr. R. G. Latham, M.D., read a paper ‘On the Connection between the Lombards and the Angles,’ in which, from a minute survey of a large mass of historical evidence, he pointed out many curious facts which had not been previously noticed; and which tended to confirm him in his opinion that the Angles, who invaded Northern Italy under Alboin, and whose original seats must have been on the Elbe, were very nearly, if not quite, the same people who, under the same title, invaded England. The evidence he adduced was necessarily slight, as regards the individual facts; but strong as a cumulative argument, and it lay rather along the boundaries than within the actual limits of his

tory. Dr. Latham showed that it had been already proved by Jacob Grimm, that the language of the Lombard Laws was essentially High-German, of the same class as that of the Bavarians and Alemanni: to this he added the remark, that the name of the first king, Alboin, was essentially English, and corresponded with Elfwín—and that there exist many notices of distinctive customs more or less identifying the first conquerors of Lombardy with the same race who conquered England. It is probable that they entered Italy by the way of Cologne, Wiesbaden, and Pannonia, and that they were ultimately driven out by the Bavarians, from whom the present race have descended. The Scandinavian story of the Conquest of Italy is a pure myth. Dr. Latham pointed out that the chief received authority, Gibbon, could not be relied on in these and similar researches, inasmuch as that historian depended, himself, almost entirely on the previous writings of Paul Warnefrid and Jornandes, neither of whom lived near enough to the times they describe, to have much weight with the critical investigator. These writers are, in fact, simple logographers: they found or collected a certain number of details, on which they rationalized,—they cannot be held as having handed down any genuine native traditions.

ZOOLOGICAL.—June 28.—Dr. Gray, V.P., in the chair.—Dr. G. Bennett, of Sydney, made several communications on subjects connected with the Natural History of Australia. 1. 'On the Habits of the Ornithorhynchus, particularly as observed in a State of Captivity.'—2. 'On the Habits of the Long-tailed Beludius in a State of Nature and Captivity.' This paper was illustrated by the exhibition of a living specimen of the animal, lately presented by Dr. Bennett to the Society. 3. 'Notes on Australian Cuckoos.' 4. 'On the Fish *Glyptodon biocellatus* of Cuvier, as kept in Aquaria in New South Wales.' 5. 'Notes on Sharks, particularly on two enormous Specimens of *Carcharias leuca*, captured in Port Jackson.' 6. 'Notes on the Range of some Species of Nautilus, on the Native Mode of Capture, and the Use made of them as an Article of Food.'—The species of Nautilus referred to were *N. pompilius*, *N. macromphalus* and *N. umbilicatus*. *N. macromphalus* was stated to be captured in wicker baskets, like lobster-pots, on the Isle of Pines, the pots being baited with boiled spring lobsters (*Palinurus*).—M. Schlagintweit exhibited some heads of a species of sheep (*Ovis aries*) obtained in Thibet, with the two horns consolidated together, and which he regarded as having probably given rise to the idea of a unicorn existing in that country.—Mr. Gould exhibited specimens of, and made remarks upon, the new Paradise Bird (*Semioptera Wallacii*) recently discovered by Mr. Wallace on the Island of Batching; and also exhibited a drawing of the nest and eggs of *Sittella chrysoptera* of New South Wales.—Mr. Woodward exhibited and described some new species of Mollusks collected by Capt. Speke during his late Expedition in Eastern Africa.—Dr. Gray exhibited and described a new species of Volute (*Scapha Maria-Emma*), and a new Salamander from China, forming a second species of the genus *Cynops*.—A series of drawings of Australian nudibranchiate Mollusca, by Mr. G. F. Angas, was exhibited to the Society by Dr. Bennett.—Papers were also read by Mr. Sclater 'On a Collection of Birds from Vancouver's Island,' by Mr. F. Moore 'On the Asiatic Species of Silk-producing Moths, with Descriptions of New Species,' by Dr. Baird 'On New recent Entomostrea from Nagpoor,' and by Capt. Speke 'On the Habits of some Mammals as observed by him in the Somali Country.'—The Secretary exhibited an egg of the Apteryx laid in the Society's Gardens.—Dr. Bennett exhibited an egg of the Mooruk (*Casuarinus Bennetti*) in a more perfect state than the specimens hitherto received.—Mr. S. Stevens exhibited two splendid new butterflies lately discovered by Mr. Wallace in Batching.—The Meeting then adjourned to the 8th of November.

METEOROLOGICAL.—June 8.—Anniversary Meeting.—S. C. Whitbread, Esq., in the chair.—

The following papers were read:—'On Ozone, from Observations taken at Little Bridg,' by H. S. Eaton, Esq.—'On the Chemistry of Ozone,' by R. D. Thomson, Esq., M.D.—In the observations which were made on the nature of ozone for the benefit of meteorologists, the sources of this condition of matter were illustrated by experiment. A quantity of hydrogen and oxygen was prepared, by decomposing water by means of a galvanic battery; the gases were strongly impregnated with the ozone smell. It was the odour of the oxygen obtained by the decomposition of water that first attracted the attention of Schönbein to the subject. To this smell he first gave the name of Ozone, from *oza oleo*, in a paper dated the 8th of April, 1840. In 1843 the same chemist showed that the odour possessed a gaseous form, and did not proceed from a metallic oxide. In 1845 he inferred the existence of ozone in the atmosphere, from the circumstance of paper dipped in a mixture of starch and iodide of potassium becoming blue in certain conditions. About the same period he discovered that ozone may be procured by acting on moist air with sticks of phosphorus, and observed that when ozonized air is shaken with a salt of manganese the sesquioxide of manganese is precipitated; hence he recommended slips of paper dipped in solutions of these salts as test-papers for ozone. The author showed, that by rubbing a porcelain tube of considerable diameter rapidly by the means of silk and mercurial amalgam, the odour of ozone was powerfully developed. He stated that a small room had been filled with the smell of ozone by working a powerful electro-magnetic machine for a few minutes. The principal characters of ozone were its smell, its action on iodide of potassium and starch, and its rapid effects in oxidizing metallic silver. Ozone, it had been inferred, existed in the atmosphere, because the air at certain times decomposed the iodide of potassium, although its presence had not been identified by any other tests whatever. The probability, no doubt, was that the effect on the iodide of potassium and starch was due to ozone, although this result could not be considered as a demonstration. The decomposing action of the air under certain circumstances was remarkable, to whatever causes due, and ought to be registered by observers. He stated that mere traces of ozone had been detected by him at St. Thomas's Hospital during the prevalence of cholera in 1854, while all round London it was abundantly present. No connexion, however, had been observed between ozone and the prevalence or non-existence of disease. Ozone can only be considered as an active condition of oxygen; it is readily formed by passing continuous electric sparks through pure oxygen, which contracts to one-fourth of its volume, and again returns to its original condition or negative state, by a temperature of 540° to 720° Fahr. Various experiments were shown illustrative of the existence of oxygen in combination in two conditions, in ozonides and antozonides, and of the formation of common oxygen by the union of these different states of ozone.—Mr. Park Harrison communicated some notes 'On the unusual Amount of Lunar Influence exerted over the Temperature in the Present Year.' He exhibited curves of mean temperature for every day in the month of April for forty-three years, which showed that whilst, according to the calculated average, the mean temperature at the end of March and beginning of April ought, in each case, to rise above and fall below the mean of the month, in 1859 this was exactly reversed. A very cold period occurred at the end of March, the mean temperature (on the 31st) being 9°·4 below the average of that day of the month for forty-three years, as determined by Mr. Glaisher. But the 31st of March was also the third day before new moon, and the mean temperature of that day of the lunation in March for the same number of years falls below the mean temperature of the lunar curve. So, also, in April, the mean temperature of the 7th day was 17°·5 in excess of the mean temperature of that day for forty-three years at Greenwich, and the mean temperature of the 15th day was 8°·3 below the average. Here, again, the 7th day of April fell on the day of

maximum temperature for the lunation in April, and the 15th day of April was the 2nd day before new moon, which is within the cold period which precedes that phase of the moon. The minimum temperature at the Toronto Observatory in January last, which was 26°·5 on the 10th day, rose on the 13th to 36°·0. At Greenwich a similar rise took place from the 9th (or 3rd day before last quarter) to the 12th (or day of first quarter). On the former day the minimum temperature was 28°·5, on the latter 41°·2, and high mean temperatures occurred at the other three phases in January, and on the days of new moon and first and last quarter in March,—in this too following the curve of mean temperature for 520 lunations. The author, in conclusion, observed that there appeared to be a considerable development of electricity at all the periods of mean temperature.

The following gentlemen were elected officers for the ensuing year:—President, T. Sopwith, Esq.,—Vice-Presidents, N. Beardmore, Antonio Brady, R. Stephenson and S. C. Whitbread, Esqs.—Treasurer, H. Perigal, Esq.—Secretaries, J. Glaisher and C. V. Walker, Esqs.—Librarian, W. P. Dymond, Esq.—Council, T. H. Barker, Esq., M.D., Rev. H. Beattie, C. Brooke, Esq., F. J. Burge, Esq., Rev. S. Clark, F. W. Doggett, Esq., Admiral R. FitzRoy, Luke Howard, Esq., J. Lee, Esq., L.L.D., R. D. Thomson, Esq., M.D., J. W. Tripe, Esq., M.D., Rev. A. Weld.

FINE ARTS

THE ROYAL ACADEMY.

A Correspondent, who heads his letter "The Crimes of the Academy," says:—Has this wealthy and fattening body done its duty to English Art? No; it has always been the patron of mediocrity and the enemy of genius. Are not all the deaths from suicide, starvation or broken-heart of poor and neglected English artists of genius, ever since the Presidency of Reynolds, to be laid at its door? If a corporation has no soul and no future, at least, it ought to expiate the sins of its earlier days. Should not its paid functionaries, its coach-builders, and snuff-box chasers and miniature-painters, instead of accumulating useless money unjustly got, have devoted themselves to searching everywhere for stifling and neglected genius; and when it had fallen among thieves should it not have bound up its wounds and carried it from the roadside to the inn of charity, to the country of charter and monopoly, that flows with milk and honey? No, the ghastly razor did its duty; starvation's throttling hand wreaked its malice; the terrible pistol-shot pierced the wrong brain; the dying hand ripped the hated canvas year after year, often within a few hundred feet from where those pompous, bloated, cauliflower-wigged mediocrities called R.A.'s sat at their groaning tables slandering the absent, slandering the present, and believing themselves the be-all and the end-all of Art. Is there one instance where the Academy has held out its hand to the poor swimmer sinking, worn-out with his long buffeting in the Black Sea? Did those silver-buckled feet ever mount the greasy steps to a great man's garret? Did those gilded coaches of your Mosers and Wiltons, your — and —, ever stop to take up the Lazarus of Art as he lay at their gate full of sores? Never; because rich mediocrity in place and power always did, and always will hate and detest the very name of originality, novelty or genius. I will not now stop to analyze how this great brainless, ruthless body was scarcely in being before it began to crush Barry,—to insult Reynolds,—to despise Wilson. We all know how it neglected Blake, hated Haydon, and let poor Morland die in a sponging-house. Shall these crimes be, and yet no vengeance,—no sentence of condemnation on a body which has kept Art in chains now so large a part of a century?

Let us take a few of the less known crimes of the Academy—crimes of omission. The crimes of commission would fill an encyclopaedia.—First, the case of Tom, Reynolds's assistant.

Tom was a man as well known in his day as some of our Academicians. There is work of his

probably in half the pictures of his period. He helped Reynolds largely in his draperies, and, like Sir Joshua, had been the pupil of Hudson, the first portrait-painter of his day. He was a born artist—and, like so many great painters, he was the son of an engraver. He was a good second-class man, just such a man as would now fill our print-shop windows with meetings, partings, reviews and military banquets. Worse men, by half, now live in clover and attend levees. Worse men there were rolling in carriages and lived west of Leicester Fields. A good, ephemeral, learned mechanist was Toms, and in Sir Joshua's studio he must have met and talked with all the learning, beauty, and rank of the day. He had a situation in the Herald's Office, and, what was worse, and what crowns it all, is, he actually was an R.A. Toms, a weak vessel, with no campaigning plan of life, suddenly throws up his good drapery work, and hurries off to Dublin, following the Duke of Northumberland, hoping for employment in portrait-painting. He gets none,—debts press,—he loses heart,—he returns,—one terrible morning he is found dead under his sheet in a London garret, a bloody razor in his stiffened right hand, an unfinished picture smirking as if rejoicing like an idiot devil at its master's crime. Where were the friendly voices that should have consoled him—where the hands that should have thrust away the razor and put money, hope-giving money, life-giving money, in its palm! Were the Academy busy dining that sunny afternoon that the sunbeam came sparkling on the red pool on the garret floor?—was Mr. Moser calling Mr. Proser "the greatest genius that had ever adorned Britain"?—was there, at that very moment the keen steel slashed across the gasping throat, much beating of the stems of portwine glasses, and much whispering of "Take my word for it, he'll never do anything, sir"? Why were there no myrmidons of Sir John Fielding's to drag the forty fat, vacant-eyed men, stupid with talking and drinking, up those gory stairs?

Let us pass on to Proctor, the sculptor, another of the victims of the Academy. This time not an R.A., never even acknowledged as their equal,—this time, however, not a mediocrity that we only pity, but a genius, a demi-god stifled in his cradle, that we could weep for, tears of blood. Proctor was of Yorkshire descent; and after being apprenticed to a Manchester tobaccoist and a London merchant, he left the counting-house, esteemed and regretted, to study at the Royal Academy. He was not unknown there; for, fired by Barry's genius, he soon rose to the front ranks, and won both silver and gold medal for painting,—not for student-drawing, remember, but for proved, mature, successful, historical painting. When Proctor gained the prize, and the students, exulting in their favourite's victory, carried him on their shoulders round the quadrangle of Somerset House, little, fiery Barry cried out, delighted at their enthusiasm, "That is what the Greeks did, boys; do it again—do it again!"

But Proctor was a rare union of great qualities. He was as great a sculptor as a painter,—a union never before or since known in England, and not often anywhere. He modelled an 'Ixion on the Wheel,' which West and Reynolds praised so much that Sir Abraham Hume bought it. Northcote spoke of him as a modeller beyond all praise, and as a painter of mind. Westmacott thought so highly of Proctor's 'Pirithous' and 'Ixion' that he borrowed them, as examples of true genius, for his lectures. Nollekins thought Proctor a greater painter than modeller,—Northcote, as we have seen, a greater modeller than painter. Without a doubt, putting together testimony, he was both.

Of course, says the inexperienced reader, this heaven-endowed man was made much of by the Academy, who individually had praised his works,—who, in solemn assemblies had bestowed on him their highest honours. To view him in the meanest aspect, he deserved respect as a future R.A.

They did not do very much for him,—in fact, while they were chuckling over their wine and praising each other's daubs, and blackening each other's fames, and stealing each other's thoughts, Proctor was in a garret in Maiden Lane, broken-hearted and all but starving. He was in debt—

he was alone—he was helpless and in misery,—he was just one of the suffering geniuses that the Academy had been founded to discover and protect. Yet here they were, still young, already letting their best man perish in a ditch. By night he lies and racks his heart, by day he is completing a large model of 'Diomedes thrown to his Horses'—a masterpiece that he has to dig room for in the floor of an outhouse, and eventually, as no one will buy it, with tears in his eyes, to break to pieces.

But day breaks—hope is coming,—a student is to be sent to Rome. The bewigged Academy looks over its books, and suddenly remembers the victorious genius that had carried off everything. No one knows where to hear of him, or to find him. "God bless my soul," cry all the R.A.s at once, putting down their glasses, "what is the young fellow about, that he does not look out for opportunities!—Academic—Royal opportunities, like these! Really, I think we ought to scratch him." A reprieve, however, is granted. West—the bland, mediocre, courtly, obliging, time-serving West—with his usual corporate zeal, promises to look him up;—at which condescension for a "low fellow" all the Forty shift their spectacles and look in a gratified way—at the nearly empty decanters.

Keep your heart up, brave worker! There is hope yet! Two friends—one honest, one courtly—are burrowing through miles of long garrets to rescue you, and bring your darkness and poverty to the blessed sunshine of the outer world. The courtly man is West—the honest man is Rising, a friendly picture-dealer, who finding Proctor, nose and knees over the fire, in a torpor of agony, discovers that he is in debt, and that one of the debts is pressing. He cannot work, yet snakes of conscience gnaw at him, because he is idle,—unhappy man—and that is but the road to madness—not to Fame. Rising hurries off to stop the debt.

In the mean time West comes—looks round with bland selfish surprise at the loathsome room,—tells Proctor of his good fortune,—relieves him,—promises him introductions in Rome,—wishes to send his son Raphael with him. As he goes out the poor fellow struggles to his heap of modelling clay,—he has no heart for it;—to his easel,—he cannot move the brush—all he does is blot. He throws himself under his sheet once more to forget this misery in a dream:—this good fortune—this sudden blinding light in a dream.

He sleeps on, all through the afternoon, and sunset, and evening, and night, and morning. Rising has been all this time toiling like a friend; he knows nothing of West's visit; he has prevailed on the debtor to burn Proctor's note of hand. He hurries to the Maiden Lane garret, directly doors are opened. He is up ten steps at a time. Proctor is asleep. He sees the Academy letter with the good news on the table,—he turns the sheet,—there is the swarthy cheek,—the jet black hair,—the stern mouth. He tenders his hand,—Proctor is cold—he is dead.

The poor heart-broken genius has given up the struggle, and thrown down the stake for which he played for Fame with Life. And are there now no Proctors—no Tomses? I say yes. Do Academicians now spend their time in searching for neglected genius? I think not.

FINE-ART GOSSIP.—The model of a statue to that valuable statesman, Joseph Hume, which is about to be erected in the town of Montrose, was to be seen a few days ago in the studio of Mr. Calder Marshall. The simplest presentment of one, whose uprightness and gravity made him pass for severe with those who had not his intimacy, has been judiciously selected by Mr. Marshall. The head is a good likeness,—the position of the figure is natural and easy. No compromise has been attempted with the difficulties (so called) of modern costume; and the result is, what often attends honest, not arrogant, avoidance of compromise,—success. That there are more showy modern portrait-statues in the three kingdoms is past dispute; but we recollect few, if any, of a more even excellence.

The statue of 'The Greek Slave,' by Hiram Powers, was disposed of on Thursday last, by public

auction, by Mr. Phillips, of New Bond Street, at the price of 1,800 guineas. The purchaser was the Duke of Cleveland.

The *Journal des Débats*, noticing the portraits of the Emperor and Empress of Austria, in a Palace at Milan, now the head-quarters of the National Guard, states that the new possessors of the palace turned the Emperor's portrait with its face to the wall. Subsequently, however, both portraits were flung into the streets, where those fine productions of a skilful hand were speedily torn to pieces by the exulting crowd.

The University of Oxford, during the repairs of its Public Galleries, has liberally consented to the removal of its original drawings by Raffael and others, from Oxford to the South Kensington Museum, where they will be exhibited for the next two months. Permission has also been given to the Science and Art Department to take photographs of those drawings required to complete the extensive series of Raffael drawings, which have been collected by the Department from Public Galleries at home and abroad.

Mr. Page, another of the skilled American artists who have studied and sojourned in Rome, has brought with him from Italy a picture of *Venus on the Sea*, attended by two Loves. The work is treated, in some respects, with that ideal disregard of proportion in detail which is permitted to the sculptor. The shell on which the Queen of Love moves forward is as small as a coracle in a dream; the doves in the immediate foreground, too, are perhaps also liable to the same criticism. If these conditions are to be accepted, the picture is thereby placed in the lists for such honours as belong to the most ideal Art. We are not prepared to assert that Mr. Page altogether reaches this high standard; but his ambition is more than commonly honourable in days like these, when realism in painting is thrust on us as the *Alpha* and *Omega* of its excellence. His *Venus* has the haughty and triumphant beauty of her whose fascinations could bring the sword and the firebrand among men, as well as gentler sensations, and excitements not less potent, but less fierce.—Her bust, arms, and lower limbs are well modelled, with, perhaps, a trifle too much anxiety as to exactness of articulation. A nude figure, however, ought not to suggest the fancy of any past constraint or compression. Mr. Page's *Venus* hardly escapes this charge. His colouring, with a certain tendency towards sombre-richness, (such as time has brought over the carnations of Giorgione and Palma,) is solid, attractive and harmonious. The picture, in short, is a fine one: in no respect to be made light of—one which, whether it be taken for better or for worse, with agreement or with disagreement, cannot be looked at, without interesting suggestion and remembrance being excited,—which cannot be recollected, without sincere respect for the aspiration and the performance of him who has painted it.

Mr. T. Rodgers, of St. Andrew's, has commenced a work called 'Fife Calotyped,' a serial, which will comprise many places famous in song and story, and will be doubtless patronized by those Fifeshire gentlemen who are always known in Edinburgh by their hats being roughed and spoiled by the spray of the Frith-of-Forth passage. A favourable specimen number, including the ruins of Dunfermline Palace, Wemyss Castle and St. Andrew's Cathedral, now lies before us. Dunfermline Castle, the place where the King in the grand old ballad of "Sir Patrick Spens was drinking the blood-red wine," always, even in Malcolm Cean Mohr's time, a royal seat, was rebuilt by David the First, burnt by Edward the First, rebuilt after the English wars, and royally inhabited till the Union. Here David the Second and James the First were born, and our Charles the First,—here too, afterwards, Charles knighted five gentlemen; and here Charles the Second, who would have signed anything, signed the Solemn League and Covenant. Wemyss Castle, on the Fifeshire shore, was the old Macduff den; and it was here that Mary Stuart, visiting the Earl of Moray, first saw Darnley from a window that now lights the housekeeper's rooms. Dunfermline Palace is calotyped in winter time, from the opposite side of the glen, and looks very sad and eyeless, with its hollow transomed win-

dows, its bush of ivy and its leafless staring trees. Wemyss Castle, with its wood and sea-shore, is characteristic, though less picturesque than its royal neighbour, with its square lined roof and round tower, half emerging from the drawing-room wall, like a half-embodied fossil of old feudal times.

MUSIC AND THE DRAMA

MADAME RIEDER and MDLLE SOPHIE HUMLER, under distinguished patronage respectfully announce that their grand EVENING CONCERT will take place at the Queen's Concert Rooms, Hanover-square, on MONDAY, July 18, to commence at eight o'clock, when they will be assisted by the following eminent artists:—Vocalists: Madame Lemmens Sherrington, Madame Rieder Schlumberger, Mdlle. Finoli, M. Depret, Mr. Pacer, M. Vairo, and the Orpheus Glee Union. Instrumentalists: Solo Violin, Mdlle. Sophie Humler; Pianoforte, M. Halle and Herr Kuhe. Conductors, Mr. Benedict, Herr Kuhe, and Gans. Tickets, 5s.; Reserved Seats, 10s. 6d.; to be had of Madame Rieder Schlumberger, 8, Oxford-Terrace; of Mdlle. Sophie Humler, 25, Cambridge-Terrace, W.; and at all the principal Music-sellers.

CHRISTY'S MINSTRELS.—ST. JAMES'S HALL, Piccadilly.—LAST TWELVE DAYS IN LONDON. Open EVERY NIGHT at Eight, the usual DAY REPRESENTATION EVERY SATURDAY AFTERNOON at Three.—Dress Stalls, 2s.; Unreserved Seats, 2s.; Gallery, 1s. Tickets and places may be secured at Mr. Mitchell's Royal Library, 33, Old Bond Street, and at the Hall.

ROYAL ITALIAN OPERA.—'Il Giuramento' was performed this day week. Change of place does not change the value of music. The opera pleased only timidly when given at Her Majesty's Theatre, nineteen years ago—not at all the other evening, when it was executed at Drury Lane; and may not keep its hold at Covent Garden.—Why should this be? Signor Mercadante is not poor in melody; not halting in science.—His voices are carefully handled, his orchestra is discreet, if not inventive; yet there is no denying that his operas "hang fire," while those of Signor Verdi "go off"—and that among the fifty (we believe there are fifty), not one, save perhaps "Elisa e Claudio," has gained an European reputation. So, too, Signor Pacini, who has written some of the best *cantatas* in being, can keep no permanent footing save in Italy, and hardly that, even there.—The story of 'Il Giuramento,' a dilution of M. Victor Hugo's 'Angelo,' is not a happy one for opera; being originally too intricate and too violent, and, as arranged, too intricate and too weak. It contains, however, three good acting parts—those of *Elisa* (Madame Grisi), who stands for the original *Tièbe*—of *Bianca* (Madame Nantier-Didiée) in the French tragedy, *Catarina*—and of *Viscardo* (Signor Mario). The due justice denied to these at Drury Lane was done, so far as *soprano* and *tenor* are concerned, at Covent Garden. Madame Grisi has been rarely seen and heard to more advantage of late years, or in any recent part. Her voice was under wonderful control on Saturday last.—Madame Nantier-Didiée sang her great air, "Or la sull' onda" (a lovely air it is), with brilliancy and finish. In the first act, she looked very handsome, and acted throughout with some sensibility; but the artist is not to be envied when called on to perform a task which shows distinctly where the limits of his powers lie;—and such weight and fervour and persistence as are demanded in 'Il Giuramento' from the *contralto*, whose duties are important, both vocally and dramatically, are not possessed by Madame Nantier-Didiée. Her voice, agreeable and peculiar as it is, is not equal to the demands of grand opera: her conception of acting ends with gracefulness. Signor Debassini, as that truculent husband (always a *baritone*) whose tiresome and tyrannical behaviour in modern opera almost replaces the "heavy paternity" of past epochs of musical drama, did his best to be sinister and slow,—his great effort being in the interminable *scena* in the second act, with its symphony of wondrous length. But he makes no way here: this not so much because he is here too late in his career—as because his career has never been a true one.—Signor Badiali (to illustrate) is in every respect his senior, and has only appeared in England since he was a veteran. Till the last, however, he will tell.—and be welcome to a London public.—The opera went with all desirable ripeness, allowing for the absence of the military band, which had been unexpectedly "commanded" to Aldershot. The players in the orchestra were displayed to great advantage by the number of symphonies *obbligati* with which Signor

Mercadante has varied (must we not say retarded?) the interest of his score. The stage appointments and scenery were liberal and picturesque. A word, however, on the latter subject. How is it that in England we can never escape from the patchings of wings—side scenes, sky borders—which totally destroy illusion; and of which the French (far inferior as scene colourists to ourselves) know how to get rid, be the stage ever so small, be the composition ever so complicated? The rich and fanciful architectural night-scene in the second act of 'Il Giuramento' was entirely spoiled by the obtrusive pale blue lines across the stage, cutting off arch and vault in a manner alike arbitrary and impossible.

CONCERTS OF THE WEEK.—"Faint and wearily," as the old opera song hath it, the *Philharmonic Society*, now forty-seven years old, approaches its Jubilee,—whether it will live to arrive at that event is somewhat problematical. The sixth concert of the season included good solo materials:—Miss Arabella Goddard (who played parts of Dr. Bennett's *Concerto* in F minor with finer expression than we have heard from her before),—Herr Joachim (who always plays his best),—Miss Louisa Pyne (too constant to the florid *bravuras* from 'Les Diamans de la Couronne'),—and Signor Belletti (whose *scena* "Sorgete," from 'Maometto,' is only a degree less magnificent than was Signor Tamburini's version).—Why do we speak of these less important features of a great orchestral concert first? Because, after their kind, they were better than its orchestral portion. Dr. Bennett has not brought the band one *semi-quaver* rest nearer sympathy in his ideas of how music should go than it was on the first evening of its presidency. Its performances are heavy, and want delicacy and precision. There is abundance for him to do, as a composer, without his continuing to attempt that which no practice seems to enable him to do well. Of the music selected we have spoken enough. One less-known piece, however,—M. Meyerbeer's overture to 'Struensee'—was attempted on Saturday evening. Being an overture of extraordinary difficulty the rendering was very imperfect: we do not however imagine that any rendering will ever make us rate it among M. Meyerbeer's best music. Far better, to our thinking, is the commencement of the prelude to 'Le Pardon de Plœrmel,' which is here mentioned, because the manner in which the 'Struensee' overture is elaborated bears a curious family likeness to the pattern wrought out in the Breton opera.

The Grand Concert, given on Tuesday, for the benefit of the Royal Academy of Music by the Associates, the former and the present pupils of the Royal Academy, might have been expressly devised to make good every stricture passed on that establishment as not efficient, which it has been our duty to record for the good of music and musicians in England. Only two "former students" appeared, and eight "Associates"—of these eight the best moiety have received the most important part of their musical training since they left the Academy, which now finds it convenient to claim them under this equivocal title to eke out its own resources.—The programme, too, illustrated another error of this body so pompously designated, so chary of results. Why must we once again say that the one educational establishment which England possesses has other duties than to minister to the self-occupation of amateur composers? The royalties and nobilities of other countries, who exercise themselves in counterpoint, or melody, or dilettantism, maintain, as part of their pleasure, chapels, or quartet-parties, or resident pianists,—or if, as happens sometimes, they write operas, such operas are presented in the theatres which they subsidize. Here, the price paid for aristocratic patronage seems to be that the students—present or former,—associates or foreigners pressed in,—must "do suit and service" by preparing and performing music which no professor can declare as meriting a place in a collegiate concert that includes specimens by Haydn, Beethoven, Mozart, Mendelssohn and M. Meyerbeer. The *Amateur Society* is the proper arena for such attempts.—It is their recurrences and the influences which they sym-

bolize which have reduced the Academy to its present unsatisfactory state.

On Wednesday was given an *Opera-Concert* at the Crystal Palace;—and in the evening a concert without orchestra at St. Martin's Hall, under the direction of Mr. Hullah.—This morning a *Matinée* devoted to Beethoven's music is to be given by M. Mortier de Fontaine.

PRINCESS'S.—The grand spectacle of 'Henry V.' terminated its run on Saturday; and on Monday, that of 'Henry VIII.' was revived, as one of the series of reproductions by which the few last retiring weeks of Mr. C. Kean's management were to be signalized. At this season of the year, and with the heat now prevailing, the undertaking is one of peril and difficulty; but Mr. Kean will, of course, carry out his programme with befitting heroism. Meanwhile, let him find solace in the classical suggestion that the gods take an interest in the struggles of the brave and virtuous; nay, they find their sport and pastime in the contemplation of such.

OLYMPIC.—Mr. Tom Taylor makes yet another call on our critical office. He seems determined to win renown for prolific production in the shortest possible period. On Monday, a new drama, in two acts, from his pen was produced at this theatre, entitled, 'Payable on Demand.' It mainly develops one character, and that represented by Mr. Robson, and so fully drawn out that it constitutes almost the entire play. It is connected, we are told, with a legend of the Rothschild family, and that in some such circumstance the greatness of this house originated. A refugee left in their hands a large sum, and found them faithful to the trust. The future millionaire is introduced to us as a poor Jew, in Frankfurt, in the year 1792, during the occupation of the town by the troops of the French Republic. The *Marquis de St. Cast* (Mr. Gordon) desires to lodge with him 200,000 *thalers*, and is careless about taking a receipt; but *Lina* (Miss Wyndham), the Jew's wife, insists on Reuben's giving one to the depositor, and which, for the safety of the latter, is written in invisible ink: she also countersigns it with her own name. The *Marquis* is killed; and with the money the Jew resolves to push his fortune as a trader. In the course of time, also, his wife dies. Twenty years elapse, and *Reuben Goldscheld* (such is the Jew's name) is resident in London, a wealthy man, living with his daughter, also played by Miss Wyndham. But speculation runs high on 'Change, and Reuben's chances have recently been adverse. He is sorely tempted to resort to the sum deposited to save him from the inevitable crisis. Reuben receives periodical intelligence of the state of public affairs; and, though troubled, still engages in the purchase of a cabinet, which he would fain cheapen, as a gift for his daughter on her birthday. The seller happens to be the son of the *Marquis de St. Cast* (who is also played by Mr. Gordon), but a suitor of the Jew's daughter, under the disguise of a music master. The purchase is made, and in a secret drawer Reuben finds the receipt. The temptation is a sore one; particularly as the young *marquis* declares himself, and expresses his willingness, for the sake of the daughter, to share the father's danger. At length news arrives of a cheering character. A carrier-pigeon is shot, and the required news of the Allied Armies entering Paris found under his wing. This news restores all, and doubles the merchant's investments. Mr. Robson has undoubtedly a striking part in the character of the Jew, whose nature is divided between his thirst for gold and his love for his daughter. The opportunities for contrast thus given are well taken advantage of by the actor, and the plaudits that he commanded were frequent. The new drama must be pronounced a decided success.

MUSICAL AND DRAMATIC GOSSIP.—The singers engaged for the Bradford Festival are said to be Mesdames Novello and Lemmens Sherrington, Mrs. Sunderland, and Mdlle. Tietjens, Miss Palmer, and Miss Carrodus. Messrs. Sims Reeves, Wilbye Cooper, and Santley, Signori Giuglini,

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In pursuance of the REVOLUTARY practice of this Society, in the event of the Death of the Life Assured within the 15 days of grace, the Renewal Premium remaining unpaid, the Claim will be admitted, subject to the payment of such Premium.

Assurances effected prior to 31st December, 1859, will participate in the Division in 1864.

Prospectuses and particulars may be obtained on application to

ALEXANDER MACDONALD, Secretary.

RIFLE CORPS AND LIFE ASSURANCE.

THE SCOTTISH UNION INSURANCE COMPANY

hereby intimate, that they will NOT CHARGE any EXTRA PREMIUM for persons joining and serving in any Volunteer or Rifle Corps so long as they remain within the United Kingdom of Great Britain and Ireland.

The terms and conditions of this Company (established 35 years) are in every sense liberal.

Persons opening policies now and before the end of July will participate in the year then ending.

The next division will be in 1864.

Prospectuses, and Forms of Proposal, may be had at the Company's Office, 57, Cornhill, London; and of the Agents throughout the Kingdom.

F. G. SMITH, Secretary to London Board.

No. 57, Cornhill, June, 1858.

THE ATHENÆUM

UNITED KINGDOM

LIFE ASSURANCE COMPANY,

8, WATERLOO-PLACE, PALL MALL, LONDON, S.W.

REPORT BY THE DIRECTORS.

THE ANNUAL GENERAL MEETING OF

the Company, in the Twenty-fifth year of its existence, was held at the Office of the Company, 8, Waterloo-place, Pall Mall, on Friday, the 8th July, 1859.

The Hon. FRANCIS SCOTT in the Chair.

Statements of Accounts, and of the formation of the Company down to the 31st December, 1858, together with the Reports by the Directors, Actuary, and Auditors for the year 1858, were laid before the Meeting, and unanimously adopted.

Within the period under review, 534 Proposals for Insurance have been offered to the Board. Of these, 431 have been accepted, and Policies thereon issued, amounting to the sum of 368,253*l*.

As compared with 1857, this is an increase of 87,973*l*. on the sums insured; 2,594*l*. 12*s*. 6*d*. on the new Premiums, and 46 on the number of new Policies.

When it is taken into consideration that the Office does not as a practice adopt the system of issuing Policies of greater amount than they can retain on any single life, this large accession of new business in a year, during a considerable portion of which the depressed state of trade generally has been severely and extensively felt, is highly encouraging.

The Claims paid this year likewise bear an additional feature for congratulation, seeing that only 57 Policies have been dropped, and the sums insured thereon amount to 50,368*l*. 7*s*. 6*d*. with the Bonus additions of 4,664*l*. 4*s*. 7*d*. to 63,034*l*. 1*s*. 1*d*. upon which there has been received in New Annual Premiums, exclusive of interest, 27,027*l*. 12*s*. 9*d*. These claims are less by 2,848*l*. 19*s*. 3*d*. than those of 1857, which were considerably under those of 1856. In other words, 31 fewer Policies have dropped in 1858 than in 1856, and a smaller amount by 4*l*. 1*s*. 6*d*. than in 1857, notwithstanding the increase of two years in the ages of the Lives insured.

The Assets of the Company, which on the 31st December 1857 amounted to 617,501*l*. 10*s*. 10*d*. have been augmented, after discharging the various claims on the Society from death, Dividends on its Capital Stock, and Expenses of Management, to 635,615*l*. 10*s*. 10*d*. the whole of which has been invested in Government and other approved securities, in addition to which the assured have the guarantee of its large Subscribed Capital.

"Since the last Division of Profits, upwards of 41,467*l*. 5*s*. 10*d*. have been received in New Annual Premiums amounting to 1,831 Policies, covering upwards of ONE MILLION ONE HUNDRED THOUSAND POUNDS.

"The average amount of each Policy effected with the Company since its formation continues to testify as to the eligible class of lives insured, it being still above 70*l*."

"The Directors, in view of the present circumstances of the Company holds a sufficiently large amount of Government Funds (UPWARDS OF A QUARTER OF A MILLION sterling), have not failed to embrace every opportunity of securing, when practicable, such first-class Railways and other investments as they considered most advantageous in the shape of yielding a fair rate of interest, never losing sight of the grand desideratum in such matters, the safety of the original investment."

"The Directors trust the Proprietors will consider that the foregoing statement of facts affords most satisfactory proof of the steadily increasing prosperity of the Society."

The Directors and Auditor retiring from office were unanimously re-elected.

It was moved and resolved unanimously—

"That the cordial thanks of the Proprietors are due, and are hereby given to the Chairman, Directors, Mr. E. L. Boyd, the Resident Director, and Mr. Macintyre, the Secretary, for their able and most satisfactory management, and lucid exposition of the affairs of this Company."

By order of the Board,

FRANCIS SCOTT, Chairman.

E. L. BOYD, Resident Director.

9th July, 1859.

MESSRS. OSLER, 45, OXFORD-STREET,

LONDON, W., beg to announce that their NEW GALLERY (adjacent to the National Gallery) recently erected from the designs of Mr. Owen Jones, is NOW OPEN, and will be found to contain a more extensive assortment of Glass Chandeliers, Table and Ornamental Glass, &c. than their hitherto limited space has enabled them to exhibit.

CHUBB'S LOCKS, with all the RECENT IMPROVEMENTS. STRONG FIRE-PROOF SAFES, CASH AND DEPOSIT BOXES.—Complete Lists of Sizes and Prices may be had on application.

CHUBB & SON, 57, St. Paul's Churchyard, London; and Lord Street, Liverpool.

Market-street, Manchester; and Horsley Fields, Wolverhampton.

FURNITURE.—Where to Buy, What to Buy,

How to Buy.—COMPLETE FURNISHING GUIDES, with all Explanations, and Illustrated 300 Engravings, to be had post-free of P. & S. BEYFUS, City Furniture Warehouses, 91, 93, and 95, City-road. Goods delivered free to any part of the kingdom, and exchanged if not approved. Note the 14*th* Rosewood or Walnut Drawing-room Suite, complete in velvet. Brussels Carpets, 7*s*. 3*d*. per yard.

HALL'S EAU DE COLOGNE, an inimitable

perfume, which for delicacy and durability of odour cannot be surpassed by any foreign article imported. In full-sized bottles, 1*s*. each. A case of six bottles for 5*s*. 6*d*. forms a most elegant present.—JOHN H. HALL, 309, Holborn, two doors west of Chancery-lane, W.C.

DINNER, DESSERT, and TEA SERVICES.

A large variety of New and good Patterns. Best quality, superior taste, and low price. Also, every description of Cut-Glass, equally advantageous.

THOMAS PEARCE & SON, 23, Ludgate-hill, E.C.

Established nearly a Century.

THE SCOTCH TWEED AND ANGOLA SUITS, at 4*s*. 2*s*. 6*s*. and 6*s*. made to order from

materials all wool and thoroughly shrunken, by B. BENJAMIN, Merchant and Family Tailor, 74, Regent-street, W. are better value than can be obtained at any other House in this Kingdom. N.B. A perfect fit guaranteed.

WHEN YOU ASK FOR

GLENFIELD PATENT STARCH,

SEE THAT YOU GET IT.

AS INTERIOR KINDS ARE OFTEN SUBSTITUTED.

WOTHERSPON & CO., GLASGOW AND LONDON.

FLOWERS for the DRAWING-ROOM and

DINNER-TABLE.—JOHN MORTLOCK solicits an early inspection of his extensive assortment of ORNAMENTAL FLOWER-POTS and Coloured BOUQUET GLASSES, to which he is constantly adding novelties. Every description of useful China and Earthenware, at advantageous terms for cash.—350, Oxford-street, near Hyde Park.

HANDSOME BRASS and IRON BED-STEADS.—HEAL & SON'S Show Rooms contain a large

assortment of Brass Bedsteads, suitable both for Home Use and Tropical Climates. The beds are made of the best Brass Mountings and elegantly japanned; Plain Iron Bedsteads for Servants; every description of Wood Bedstead that is manufactured, in Mahogany, Birch, and Teak Woods, Polished Deal and Japanned, all fitted with Bedding and Furniture complete, as well as every description of Bed-room Furniture.

HEAL & SON'S ILLUSTRATED CATALOGUE, containing Designs and Prices of 100 Bedsteads,

as well as of 150 different Articles of BED-ROOM FURNITURE sent free by post.—HEAL & SON, Bedstead, Bedding, and Bed-room Furniture Manufacturers, 136, Tottenham-court-road, W.

ALLEN'S PATENT PORTMANTEAUS

and TRAVELLING BAGS, with SQUARE OPENING; Ladies' Dress Trunks, Dressing Bags, with Silver Fittings; Despatch Boxes, Writing and Drawing Cases, and 200 other articles for Home or Continental Travelling, illustrated in their New Catalogue for 1859. By post for two stamps.

J. W. & T. ALLEN, Manufacturing Office, Barrack Furniture and Military Outfitters (see separate Catalogue), 13 and 15, Strand.

LAWNS.—In Use in the Royal Gardens.—

SAMUELSON'S BOYD'S PATENT LAWN MOWING and ROLLING MACHINE, the only one that will cut as well as dry grass, is guaranteed efficient in use, easily handled, and really kept in working order by the work of five or six men. Prices, including case and carriage to any railway station in England, from 4*l*. 17*s*. 6*d*. and upwards. Copies of testimonials post free on application to Mr. Samuelson's London Warehouse, 74, Cannon-street West, City; Messrs. Deane's, London Bridge; or the Works, Banbury, Oxon.

ELKINGTON & Co., PATENTEES OF THE

ELECTRO-PLATE, MANUFACTURING SILVER-SMITHS, BRONZISTS, &c., beg to intimate that they have added to their extensive Stock a large variety of New Designs in the highest Class of Art, which have recently obtained for them the Paris Exhibition the decoration of the Cross of the Legion of Honour, as well as the "Grande Médaille d'Honneur" (the only one of the kind) of the Council Medal. This medal was also awarded to them at the Exhibition in 1851.

Each article bears their mark, E. & Co., under a Crown; and articles sold as being plated by Elkington's Patent Process afford no guarantee of quality.

23, REGENT-STREET, S.W. and 45, MOORGATE-STREET, LONDON; 29, COLLEGE-GREEN, DUBLIN; and at their BRANCHES, NEWBURY, BIRMINGHAM, &c.

Estimates and Drawings sent free by post. Re-plating and Gilding as usual.

TO WATER GARDENS in the EASIEST

WAY is by the best Flexible Tube, Brass Hand-Branches, Roses and Jets, Garden Engines, Syringes, &c.

Apply for Illustrated Price Lists to JAMES SHEATH & Co., the Patent Gutta-Percha and India-Rubber Factory, 35, Old-street, E.C.

N.B. The best articles only manufactured.

THE NEW MORNING DRAUGHT.

HOOPER'S SELTZER POWDERS make a

most agreeable, refreshing, and tasteless Aperient draught, and are acknowledged by every one who tries them to be infinitely superior in every respect to any Seltzer Powders, effervescing more briskly, are quite tasteless, are painless in operation, and effective in result. Mixed as suggested in the directions, even children take them with a relish. Sold in 2*s*. 6*d*. boxes, by HOOPER, Chemist, London Bridge; also by REXHAUS, 150, Oxford-street, and on order by all Druggists through the London wholesale houses.

EAU-DE-VIE.—This pure PALE BRANDY,

though only 16*s*. per Gallon, is demonstrated, upon analysis, to be peculiarly free from acidity, and every superior to recent importations of veritable Cognac. 15 French Bottles, 3*s*. 6*d*. per dozen, or securely packed in a Case for the Country. 35*s*.—HENRY BRETT & CO., Old Farnival's Distillery, Holborn.

OPORTO.—AN OLD BOTTLED PORT OF

high character, 4*s*. per dozen, each. This genuine Wine will be most approved. HENRY BRETT & Co. Importers, Old Farnival's Distillery, Holborn, E.C.

THE EUROPEAN AND COLONIAL WINE COMPANY,

122, PALL MALL, S.W.

The above Company has been formed to supply PURE WINES of the highest character, at a saving of 30 per cent.

SOUTH AFRICAN PORT..... 2*s*. 3*s*. 4*s*. per dozen.

SOUTH AFRICAN SHERRY..... 2*s*. 3*s*. 4*s*. per dozen.

The finest ever introduced to this country.

ROYAL VICTORIA SHERRY, soft, nutty and dry, 3*s*. 4*s*. per dozen.

SPLENDID OLD FORT (Ten years in the wood), 4*s*. per dozen.

SPARKLING EPERNY CHAMPAGNE..... 3*s*. 4*s*. per dozen.

ST. JULIEN CLARET, pure & without acidity, 2*s*. 3*s*. per dozen.

Bottles and packages included, and free to any London Railway Station. Terms, cash. WILLIAM REID TIPPING, Manager.

DR. H. JAMES, the retired Physician, dis-

covered while in the East Indies a certain cure for Consumption, Asthma, Bronchitis, Coughs, Colds, and General Debility. The remedy was discovered by him when his only child, a daughter, was desirous to die. His child was cured, and is now alive and well. Desirous of benefiting his fellow-creatures, he will give the remedy to those who wish to, the recipe, containing full directions for making and successfully using this remedy, on their remitting him six stamps.—Address O. P. BOWEN, 14, Cecil-street, Strand.

LAZENBY'S SAUCES, PICKLES, &c.—As

an successor and representative of the old-established firm of E. LAZENBY & SON, I find it necessary to caution the public against the further imitations of my cards and labels, which have arisen from the continually increasing celebrity of the Sauces, Pickles, Condiments, &c. prepared by me at the original warehouse, 10, Edwars-street, Tottenham-square, London. Marshall & Son, 20, Strand (against whom an injunction was lately granted by the Court of Chancery for imitating the labels attached to my Harvey's Sauces), are now attempting to obtain for their own articles the copyright of a well-known name, by the employment of a person named Charles, or Charles John, Lazenby, who has not, and never had, any business connexion whatever with the firm of E. Lazenby & Son, nor with any of the present or former members. Having been informed that the town traveller lately discharged by me is going about London with a list of Marshall & Son's goods, printed in close imitation of mine, to solicit orders for Sauces, Pickles, &c. with cards and labels difficult to distinguish from mine, I beg to caution the trade generally that all articles prepared or sold by me are labelled with my address, 5, Edwards-street, Tottenham-square, London.

WILLIAM LAZENBY, (Successor to E. Lazenby & Son).

